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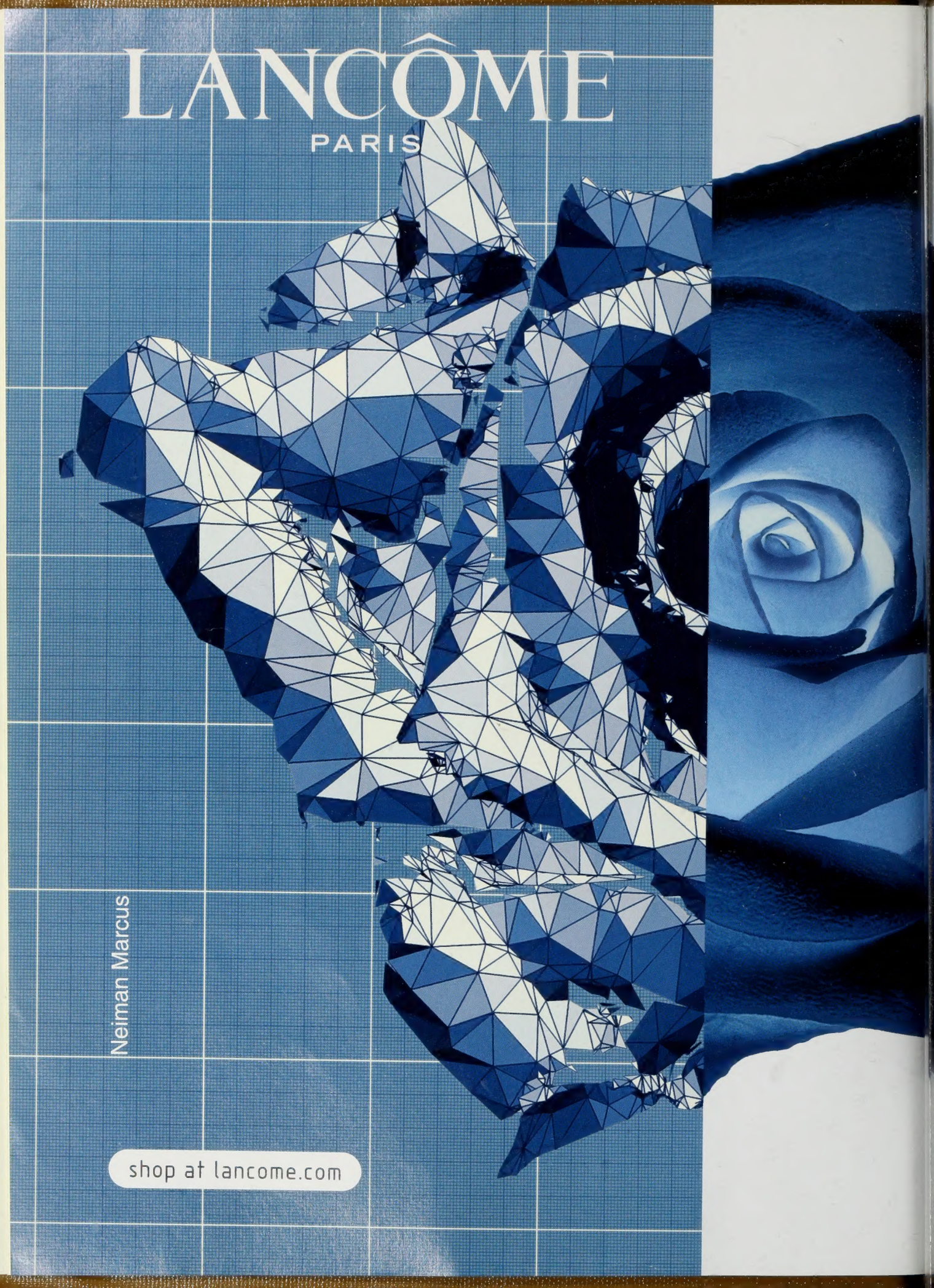
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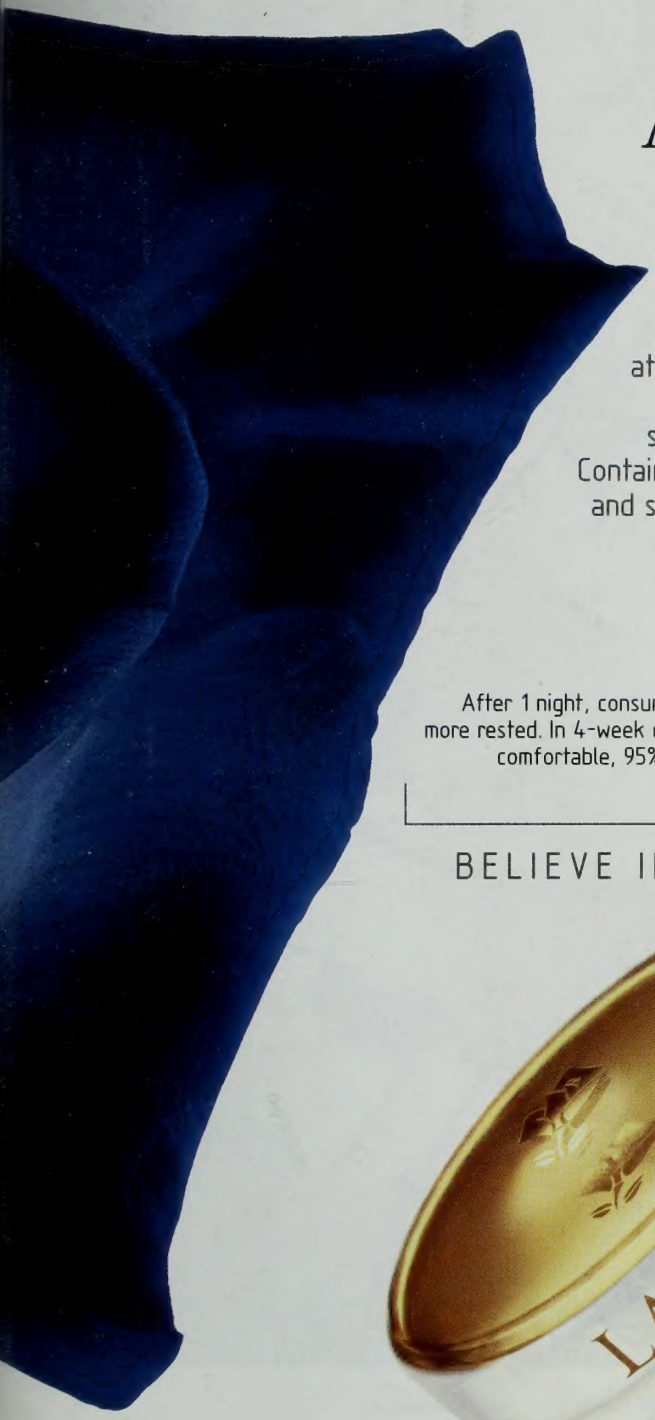
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COVER: Prince Charles, who recently designed a collection of garden furniture inspired by the environs of his country house, Highgrove, in Gloucestershire. Portrait by Mario Testino. See page 82. ABOVE RIGHT: Houghton Hall, Lord Cholmondeley's Norfolk estate. Photography by Jonathan Pilkington. See page 120.

FEATURES

82 **HRH PRINCE CHARLES**
Presents Contemporary Furniture for the Garden
By Steven M. L. Aronson

92 **WE VISIT AGAIN... ROYAL RESIDENCES AND STATELY HOMES OF ENGLAND**
A Look Back at Some of Great Britain's Most Celebrated Properties
By Stephen Calloway

108 **AMERICAN DESIGNERS ON THEIR ENGLISH INSPIRATIONS**
By Stephen Drucker

109 **MARIO BUATTA ON JOHN FOWLER'S HUNTING LODGE**

110 **LIGHTS UP IN LONDON**
Robert Kime Recasts a 17th-Century Gem for Theater Producer Sally Greene
Interior Design by Robert Kime
Text by Elizabeth Lambert
Photography by Robert Reck

118 **STEPHEN SILLS AND JAMES HUNIFORD ON CECIL BEATON'S REDDISH HOUSE**

119 **MICA ERTEGUN ON A GEOFFREY BENNISON LIVING ROOM**

120 **HOUGHTON HALL REDISCOVERED**
Lord Cholmondeley Energizes His Storied Norfolk Estate
Text by Elizabeth Lambert
Photography by Jonathan Pilkington

130 **JOANNE DE GUARDIOLA ON THE CHINESE ROOM AT CLAYDON HOUSE**

131 **GREG JORDAN ON NANCY LANCASTER'S TOBACCO BEDROOM**

132 **GARDENS: JUST ADD WATER**
The Duchess of Northumberland's Recipe for Alnwick Castle
Landscape Architecture by Wirtz International
Text by Tim Richardson
Photography by Jerry Harpur

continued on page 8


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The living room of the 17th-century London residence of theater producer Sally Greene and her husband, Robert Bourne. Interior design by Robert Kime. See page 110.

138 **Carleton Varney on The Westbury's Hartnell Suite**

139 **Victoria Hagan on Sir Edwin Lutyens's Kitchen in Castle Drogo**

140 **Architectural Digest Visits: Sir Ben Kingsley**
The Actor at Home in Oxfordshire
Architecture by Michael Reardon, RIBA
Text by Holly Brubach
Photography by Andrew Twort

148 **Mariette Himes Gomez on Horace Walpole's Strawberry Hill Library**

149 **Scott Snyder on the Palm Room at Spencer House**

150 **A Manor for All Seasons**
Bloxworth House Flourishes in the West Country Hills
Interior Design by Flappy Lane Fox
Landscape Design by Martin Lane Fox
Text by Elizabeth Lambert
Photography by Tim Beddow

160 **Charles Allem on a David Hicks Design on the Cote d'Azur**

161 **Paul Vincent Wiseman on Sir John Soane's Breakfast Parlor**

162 **Beds Fit for a Queen**
Admiring the Sumptuous Centerpieces of England's Historic State Bedrooms
By Christopher Petkanas
Photography by Derry Moore



A 17th-century pump house in a West Country garden. See page 150.

continued on page 10


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A medieval house at the Weald & Downland Open Air Museum in Sussex. See page 66.

JANUARY 2003

Volume 60, Number 1
Architectural Digest,
6300 Wilshire Boulevard,
Los Angeles, CA 90048,
is published monthly by
The Condé Nast Publications,
4 Times Square,
New York, NY 10036.
For subscription inquiries and change of address, please write *Architectural Digest*,
P.O. Box 37641, Boone, IA 50037-0641, or call 800/365-8032, or e-mail subscriptions@archdigest.com
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POSTMASTER:
Send address changes to *Architectural Digest*,
P.O. Box 37641,
Boone, IA 50037-0641.
Printed in the United States of America.

DEPARTMENTS

16 **Letters**

18 **Contributors**

20 **Designers at Large**
Our Editors Present Designers' Favorite Sources

30 **AD Shopping: Sale, Britannia**
Furniture Designers David Linley and Tim Gosling Scout London
Text by Stephen Calloway
Photography by Jim McHugh

44 **Antiques Notebook: Toy Story**
The Big Business, and Big Fun, of Collecting Playful Relics of the Past
Text by James S. Wamsley
Photography by Feliciano

52 **Hotels: Cornwall Cliffhanger**
The Historic Lugger Hotel Finds Its Niche in a Quiet Seaside Town
Text by Elizabeth Lambert
Photography by Tim Beddow

60 **The Professionals: Nicholas Haslam**
Beating an Unconventional Path to Interior Design
By Nicholas von Hoffman

66 **AD Travels: Alfresco in Sussex**
Weald & Downland Open Air Museum Recaptures England's Rural Traditions
Text by Mildred F. Schmertz
Photography by Andrew Twort

74 **Estates for Sale: Editors Select Properties Around the World**
London, Montana, Suffolk, Jersey, Cornwall...

172 **AD Directory**
A Listing of the Designers, Architects, Galleries and Hotels Featured in This Issue



An early-1930s lithographed tinplate toy limousine. See page 44.

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I loved your cover story on Ralph Lauren's spectacular Colorado ranch (Visits, November 2002). Yes, it was worth waiting 20 years for! He and his beautiful wife, Ricky, sound so full of exuberance for all the things nature has to offer. The whole article is a feast, thanks to the work of your contributing writer Paul Theroux and those masterful photographs by Gilles de Chabaneix.

—Louise Clark
Lone Tree, Colorado

SURPASSING EXPECTATIONS

As a longtime subscriber, I constantly marvel at your ability to subtly change and improve your publication. Back in the summer I remarked to a friend that the magazine seemed somehow more appealing—was it the use of more full-page pictures, a new quality of depth to the images, a new diversity to the articles? Whatever it was, we agreed it had reached a point of near perfection. But with the November issue you have moved to an even higher level. You have not only retained the improvements but have made the feature articles long enough to offer a more in-depth view of the beautiful designs your photography so astutely showcases. Congratulations on your continued effort to make your publication one of the very best.

David E. Ludlam
Leesburg, Florida

INSIDE THE WORLD OF HARRY POTTER

The glimpse behind the scenes of *Harry Potter and the Chamber of Secrets* ("Set Design: Harry Potter's Secret World," November) is incredible. The scenery is so true to the books in almost every detail. Thanks for the sneak peek!

J. Curry
Mason, Ohio

NEW YORK RECOLLECTIONS

The Park Avenue apartment of Emily Fisher Landau was constructed in 1927–28, far too late to ever have been the home of Isidor and Ida Straus, who died in 1912 ("All About the Art," October 2002). Instead it was the residence of the Strauses' son, Jesse Isidor, a one-time U.S. ambassador to France, and his wife, Irma.

William M. V. Kingsland
New York, New York

CALM AFTER THE STORM

Last June I designed and started co
struction on a Japanese-style cover
deck. One element I had not yet env
aged was a symbol to embellish the s
bilizing panel that fastens the beams
the posts. Inspiration hit rather quic
ly as I read "Mountain Haiku" (A
gust 2002) and saw the oak-leaf-crest
maku that originated from a samu
mansion. I understand that the oak le
is a samurai symbol of strength. Du
ing a windstorm, my wife and I had
run outside to prop up the partial
constructed deck. Shortly thereafter
completed the design and fastened t
panels into place. I feel much mo
confident about the oak-leafed samu
hut surviving mean midwestern winds

Scott Ryden
Owasso, Oklahoma

ROAD TO SINGAPORE

As a former member of the Briti
Women's Royal Army Corps, I was st
tioned in Singapore in 1951–52. I wa
then, very interested to see your artic
on the Raffles Hotel (August), whe
I had my 21st-birthday celebratio
in 1951. I loved it then and still d
eight years ago when I was last ther
I enjoy *Architectural Digest* and alwa
grab a "cuppa" and settle down wi
the warning, "Don't disturb me unle
we have at least a 7.0 earthquake," ski
through it quickly, then go back an
read it in depth.

Barbara M. Parks
Alameda, California

INSPIRATION WITHOUT BOUNDARIES

I really enjoy your magazine. It h
taken me to a level of knowledge that
didn't even know existed. I started draw
ing houses at the age of 13, and yo
magazine has shown me that it is oka
to think outside of that square bo
that most of us still live in.

Alicia Snipe
Montgomery, Alabama

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Sometimes we look back to look forward. Like the seasonal time change. I'm never sure if we are to spring forward or fall back. In this issue, however, we look both ways. We look back at some classic English residences—some royal, some not. And we look forward, presenting Prince Charles's new project inspired by his beloved garden at his country house, Highgrove, where the photographs on pages 82–91 were shot. Having personally called upon the talents of and worked in concert with craftsmen and designers, he will present, at the legendary Chelsea Flower Show in May, his collection of garden furniture crafted from carefully culled trees from the ancestral Aconbury Wood.

Prince Charles's deeply felt interests in gardens, the environment, architecture and preservation have been blended seamlessly into his furniture for the garden lover. After all, in gardens we stand to survey, we kneel to work. For contemplation, we sit. Now, garden lovers can contemplate in comfort and beauty.

***Paige Rense**, Editor-in-Chief*



ELIZABETH LAMBERT ("Lights Up in London," page 110; "Houghton Hall Rediscovered," page 120; "A Manor for All Seasons," page 150; "Hotels: Cornwall Cliffhanger," page 52). Contributing writer (and Brit) Elizabeth Lambert tackled four subjects for this special issue on England and offered her observations on each: Robert Kime's design ("very respectful") for theater producer Sally Greene ("a lively, high-voltage lady"); Lord Cholmondeley ("not at all an aloof aristocrat—he hosts wonderful parties in the arcade of his house"); the residence of Martin and Flappy Lane Fox ("It has a 'Sleeping Beauty' quality") and The Lugger Hotel in Cornwall ("Hotels are usually in places that were nice before the hotel got there; this place is nicer because of the hotel").



CHRISTOPHER PETKANAS ("Beds Fit for a Queen," page 162). "I've always wanted one," writer Christopher Petkanas quips about the opulent beds reserved for nobility in the state bedrooms of some of England's most historic houses. "They look more like rooms within rooms than beds. No expense was spared in crafting them, especially with those that were meant to receive kings and queens—of course, many of them never did, they just existed for the chance to." Petkanas, a special correspondent for *Travel & Leisure*, is the author of *Parish-Hadley: Fifty Years of American Decorating*. He divides his time between New York City and Provence.

STEPHEN DRUCKER ("American Designers on Their English Inspirations," page 108). "No matter who you are, it's hard to escape the long arm of English design," says contributing writer Stephen Drucker, after hearing from 12 different professionals on the English designs that have influenced them in one way or another. And the one that inspires Drucker? "The Chinese room at Claydon House in Buckinghamshire. It's the one I would most like to spend the night in."



ANDREW TWORT ("Sir Ben Kingsley," page 140; "AD Travels: Alfresco in Sussex," page 66). "It's an escape from the movie business," photographer Andrew Twort says about Sir Ben Kingsley's Oxfordshire house. Although the actor's many awards "had been hidden away, he did allow us to pose his Oscar discreetly on a side table." Twort, who is based in London, also visited Weald & Downland Open Air Museum in Sussex, "a great place for grandparents to show their grandchildren that there was a time before TV."



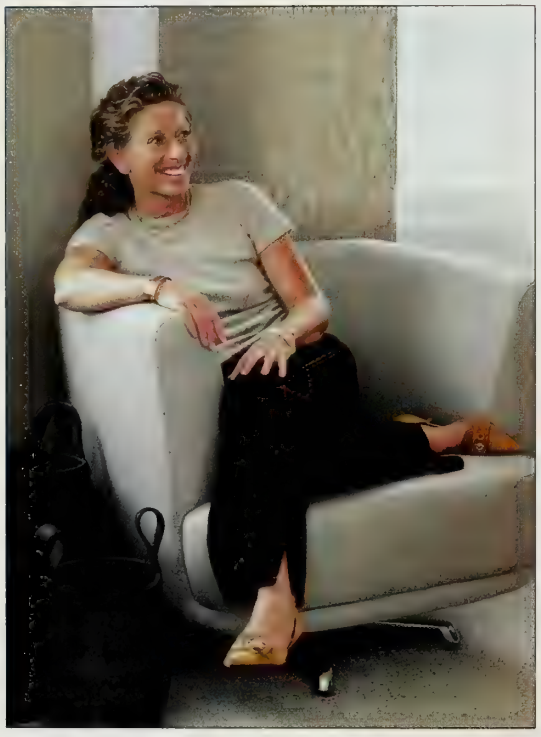


ISON AT 64TH STREET SOUTH COAST PLAZA

DESIGNERS *at* LARGE

Our Editors Present Designers' Favorite Sources

London's New House of Hoppen





Kelly Hoppen knows how to multitask. The designer (above, sitting in her Ginger chair), who has her own line of furniture, paints, carpets, blinds, fabrics and a new giftware collection with Wedgwood, is finally bringing her many interests together under one roof. Her first retail shop (above right), in London's Brompton Cross, will offer all of her own products as well as antiques, such as silver from Thailand, and decorative items and furniture she selects on her world travels. "It will be habitually changing, a constant reflection of how we want to live and what people need in their homes," says Hoppen, who will also offer interior design, a wedding registry, floristry and even a Christmas stocking service. "It's really about making my design philosophy accessible and possible for as many people as I can."

Kelly Hoppen, 175–177 Fulham Rd., London SW3; 44-20-7420-1700

Made in China

For years designers such as **William Diamond** and **Anthony Baratta** have been crossing the Atlantic for the **Hungry Ghost**'s Chinese antiques. Virginia and David Kern stock "rare and unusual" items ranging from lacquered cabinets to late-18th-century Buddhas and tomb pottery pieces (right) in their two locations.

Hungry Ghost, 122 Fulham Rd., London SW3 6HU; 44-20-7370-6673
1 Brewery Yard, Sheep St., Stow-on-the-Wold, Cotswolds GL54 1AA
44-1451-870-101



continued on page 22


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The Rugs Have It

It all began with one rug—**Robert Stephenson** sold it in a street fair, bought a few more and hasn't stopped since. His London shop, which specializes in room-size carpets but also carries European kilims, 17th-century tapestries and his own contemporary flat weaves, is popular with designers, including **Wendy Nicholls** (left, with Stephenson), of Sibyl Colefax & John Fowler, who recently bought "an enchanting carpet" for her own country house. "It's a room-size Indian dhurrie with a geometric design of faded lime and mauve—it couldn't be prettier."

Robert Stephenson, 1 Eystan St.
London SW3 3NT; 44-20-7225-2343

"First of all, I look for whether a rug is happy or sad," says Stephenson. "Rugs are about having some sort of feeling."

A Collector's Passion



First it was stamps, then coins, then, after a fateful Christmas-shopping trip, Bob Reichner found his true collecting passion—Wedgwood. "It was a pair of blue-and-white candlesticks," he recalls. "That was the start of something big!" Since then Reichner, an accountant by trade, and his wife, Lucie, have assembled an exhaustive collection of Wedgwood, which spans the company's more-than-200-year history and includes earthenware, jasperware (above), stoneware and basaltware. Chicago-based **Suzanne Lovell**, a longtime client of **Reichner Antiques**, in Wilmette, Illinois, is especially fond of basaltware but knows she can find just about any piece she's looking for in the couple's inventory. "I'd say they have the largest collection of Wedgwood in the U.S.," she remarks. "Bob knows the provenance of each piece and how it relates to the entire collection. He's a phenomenal resource." The couple sell at shows, including the Greenfield Village Antiques Show and Sale and the Maryland Historical Society Antiques Show, and by appointment.

Reichner Antiques, 847-251-0084

continued on page 24

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NEW YORK PALM BEACH BEVERLY HILLS BAL HARBOUR CHICAGO SOUTH COAST PLAZA
PARIS MONTE-CARLO GENEVA LONDON TOKYO HONG KONG MOSCOW

The Fabric of Inspiration

It's the most amazing den of creativity," **Emily Todhunter** says of London's **Gallery of Antique Costume & Textiles**. "I go there for inspiration, color and fun." Not to mention the fabrics, which range from 16th-century tapestries to Indian block-printed cottons, and antique clothing. "Their fabrics relate to contemporary decoration even though they're antique," she adds. "Our bottom line is craftsmanship," says Kyra Segal, who runs the family business. Todhunter (right, seated, with Segal) has also commissioned several custom pieces from the shop.

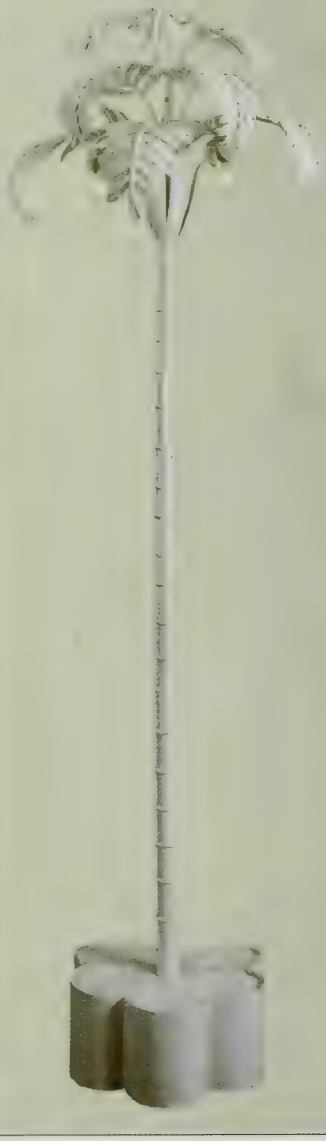
Gallery of Antique Costume & Textiles, 2 Church St., London NW8 8ED; 44-20-7723-9981



Uptown Move

Chameleon has gone uptown. After nine years at its SoHo location, the shop, owned by John Harvey and Robert Degiarde, opened its doors to reveal a much larger space and more of the high-quality period light fixtures (below) and their own line of replicas that keep designers, including **Harry Schnaper**, coming back.

Chameleon
223 E. 59th St.
New York, NY 10022
212-355-6300





One of Orley & Shabahang's antique rugs, above, a ca. 1880 design by Hal-va-ee

Weaving Together the Old and New

Bahram Shabahang's family has been in the carpet industry for five generations in Iran, and he is determined to keep that tradition alive. After he partnered with American collector Geoffrey Orley, the two opened **Orley & Shabahang** in Whitefish Bay, Wisconsin, 30 years ago, and they recently expanded to Palm Beach, where designers such as **Juan Montoya** flock to buy top-quality antique Persian rugs. The meticulously crafted rugs represent all major regions of Persia. Recently Shabahang, who travels frequently to Iran, developed a collection of contemporary carpets using traditional techniques. "I'm astounded at the quality I've been able to revive and re-create with Persian weavers working today," he says.

Orley & Shabahang, 240 S. County Rd. Palm Beach, FL 33480; 561-655-3371

continued on page 25

In the Showrooms By Jeffrey Simpson



● Victoria Hagan

"My furniture represents my point of view," **Victoria Hagan** says about her collection, which recently debuted at the Holly Hunt showroom (212-891-2500). "These pieces are very sculptural, but they're also very comfortable, as is evident in the Philips dining chair [above]." Mentioning her more than 25 new designs, including a sofa and several low tables, Hagan adds, "I've always thought it only takes 'five easy pieces' to make a great room. I'm always looking for large low tables and sofas that are neither too big nor too small."

● Classic Cloth

Available at Kneedler-Fauchère in Los Angeles (310-855-1313), *Brocatelle Damask*, from Classic Cloth, was based on an 18th-century English textile that had been hand-worked with metallic thread, which, over time, tarnished to a pewter tone. Several other fabrics in the collection were inspired by historic designs. *Pineweave* was taken from the border of a hand-loomed kitchen towel, and *Sophistication* was inspired by a vintage Dior jacket, which Classic Cloth founder Chuck Comeau found in a Kansas antiques shop.



Classic Cloth's *Brocatelle Damask*, above, at Kneedler-Fauchère

● Cowtan & Tout

The fabric collection that Cowtan & Tout (212-647-6900) recently developed with Los Angeles–based **Michael Smith** has several new designs. *Carlyle* has large roses and peonies printed on union cloth. It is also available as wallpaper. The solid-color *Hudson*, a linen, viscose and cotton twill, is now offered in more hues. *Cornwall*, a linen-and-viscose blend, has textured stripes that recall mattress ticking, while *Morocco* is a silk weave of white stripes filled with a diamond pattern on a background that comes in six colors.



Right, new additions to Cowtan & Tout's collection, created with Michael Smith



● Rodolph

Rodolph, available at Pollack (212-421-8755), offers *Hibiscus* (above) as part of its Melange Collection. A cotton-and-polyester blend, the fabric has a three-dimensional feel, with a pattern of crinkled circles that are reminiscent of crepe paper flowers. It comes in honeydew, ginger peach, Spanish moss, umber rose and sweet violet. *Wink*, from the same collection, has a small-scale checkerboard pattern with a fringe. The cotton-and-polyester weave is available in four colors: toast, gold, red and purple.

Primavera is new in the Rodolph collection of sheer fabrics. A large-scale diamond pattern is created by the shrinking of a linen ribbon that is woven through the cloth. The color is winter white.

continued on page 26

DESIGNERS *at* LARGE

Framed in Tribeca

When **Thomas O'Brien** was looking for a special frame for a client's collection, his search ended at **Gill & Lagodich Fine Period Frames** with an original frame designed by Degas. "It was a real find," he says. O'Brien (right, with an American Sully molding frame) regularly stops by the Tribeca shop (far right), where Tracy Gill and Simeon Lagodich have been selling, restoring and replicating antique frames, and doing custom work, for over 10 years. "Their knowledge is endless; every time I go there, I learn something different," says O'Brien.

Gill & Lagodich Fine Period Frames
108 Reade St., New York, NY 10013
212-619-0631

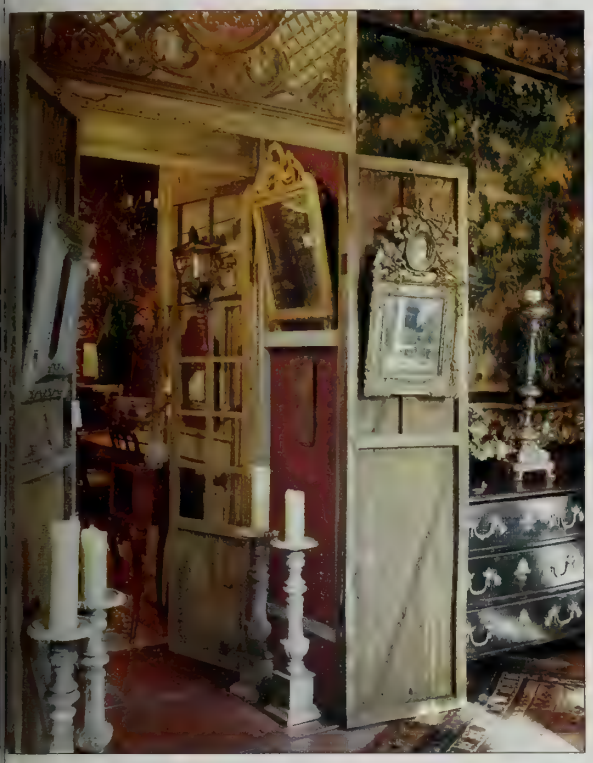






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A Winning Combination

Bellecour Antiques, left, in San Francisco, specializes in French provincial antiques.

"**Bellecour Antiques** works from a different point of view," says **Paul Vincent Wiseman**. "It's unlike anything else in San Francisco." The shop (left) is a unique combination of the owners' passions: antiques and floral design. Thierry Chantrel, who maintains his own on-site floral design business, opened the shop with his sister, Guillemette, and her husband, Bernard Vernay, who have owned an antiques shop in France for almost 20 years. "We specialize in French provincial," says Thierry Chantrel. "We look for pieces that speak for themselves."

Bellecour Antiques, 114 Columbus Ave.
San Francisco, CA 94133; 415-391-0150

continued on page 28



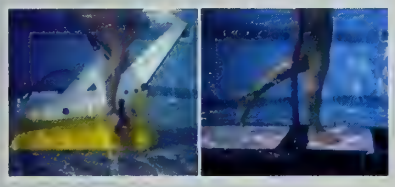
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An English Home for Antiques



The shop, above, comprises a 15th-century manor house and three additional buildings.

It's no surprise that with 25 showrooms in four buildings, including a 15th-century manor house, **Chevertons of Edenbridge** has a little something for everyone. The profusion of 18th- and 19th-century French and English furniture, along with 20th-century accessories, comfortably displayed in stately rooms (below), keeps **Nina Campbell** a satisfied client. "The quantity of stock is enormous," she says, "and they always seem to have something I need." □

Chevertons of Edenbridge
Taylour House, 67–73 High St., Edenbridge
Kent TN8 5AL, England; 44-1732-863-196



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Furniture Designers David Linley and Tim Gosling Scout London

Text by Stephen Calloway/Photography by Jim McHugh

DAVID LINLEY, THE SON of the late Princess Margaret and the photographer and designer Lord Snowdon, began making furniture in the early 1980s and opened his first shop in 1985 at the far end of London's New King's Road, a bohemian enclave best known for its quirky antiques shops. His reputation for fine bespoke pieces grew rapidly, and in 1993 he established the new, big and glamorous Linley shop on Pimlico Road —a street that manages to

continued on page 32



LINLEY

LEFT: David Linley's store is on London's Pimlico Road, an antiques and design hub. BELOW LEFT: Linley, left, and firm director Tim Gosling prepare a drum table for display.

BELOW: Linley was inspired to design the St. Petersburg cabinet and mirror after a trip to Russia. To the left of the oak low table are a pair of Linley's leather Max chairs.






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HUMPHREY-CARRASCO

BELOW: Owners David Humphrey and Marylise Carrasco specialize in English country house furniture from the 18th and 19th centuries at their store, also on Pimlico Road.





continued from page 30

maintain something of the atmosphere of a village while being home to more than a dozen of the most ineffably grand antique-furniture shops in the country.

Linley and his close-knit team take great delight in the area. "Ruth Kennedy, our company's managing director, was instrumental in setting up Pimlico Road's own farmers' market for organic produce," he notes. "The place has the sort of friendly, neighborhood feel that makes things like that possible.

"Naturally, we've become friends with the owners of many of the other shops in the area," he continues. "And we pay keen attention to what everyone else around us is doing. I'm always trying to keep things lively by introducing new ideas—such as the current small exhibition of my father's photographs. For the same reason, I love

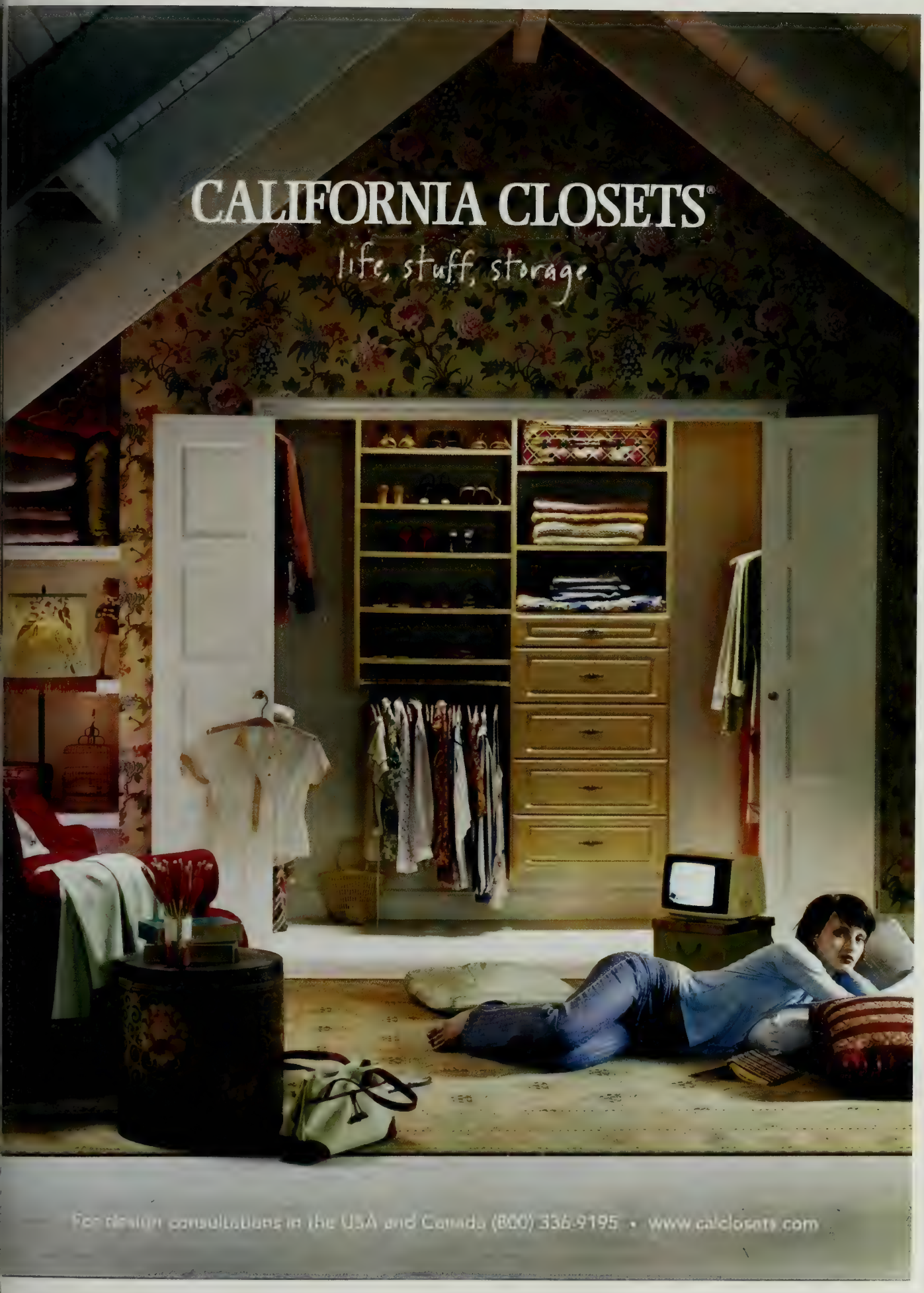


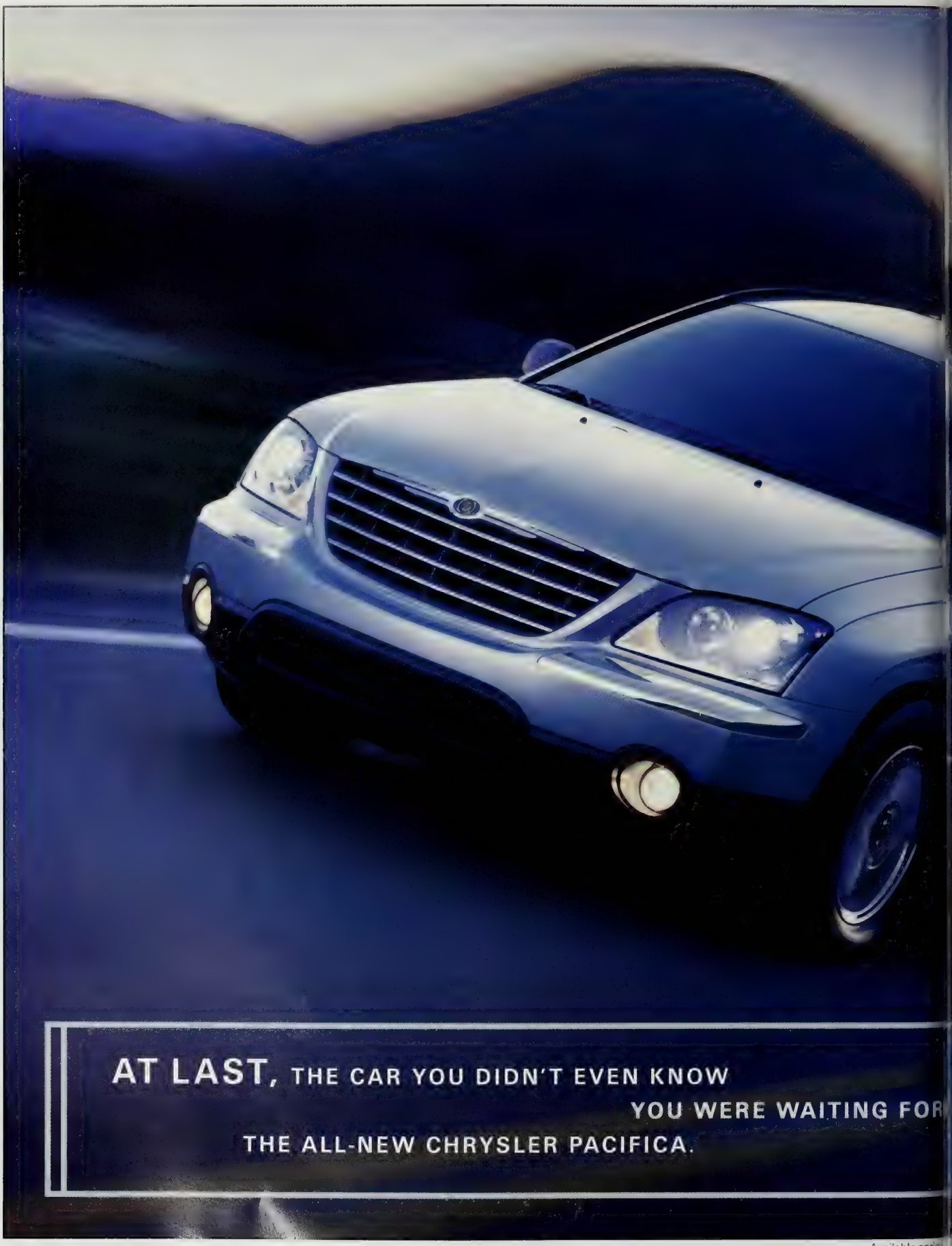
ABOVE: Carrasco and Linley inspect a 19th-century astronomer's chair. Behind Linley stands a set of 18th-century doors. LEFT: An early-19th-century mahogany bookcase.

making the rounds of London's more intriguing shops."

It's Linley's good luck that so many of them are right outside his front door. One store that's a bit farther afield —but definitely worth the trip—is Wartski. Situated on Grafton Street, just off New Bond Street in the heart of the old West End carriage-trade quarter, Wartski is famous not only for priceless jewelry and perfect gentlemen's accoutrements such as cuff links and pins but also for its unparalleled stock of Fabergé objects. Prized equally for their intrinsic rar-

continued on page 36


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"I especially love the shops of one or two friends who stock the sort of good, architectural antique furniture that I most admire," says Linley.



continued from page 32

ity, fabulous materials and exacting craftsmanship, Fabergé pieces have always appealed to a certain kind of connoisseur—David's grandmother, the Queen Mother, was a passionate collector throughout her long life—and they still exert a widespread fascination. "Wartski is one of the great London shops, a treasure house of wonderful things," says Linley.

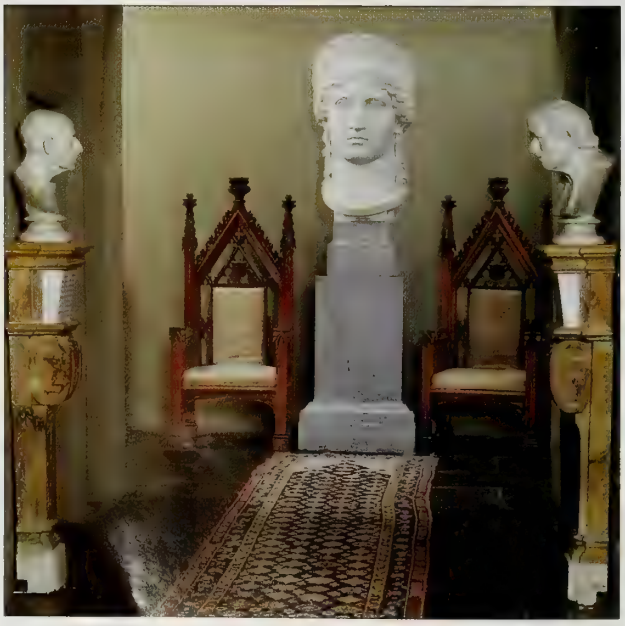
An interest in combining unusual materials with common ones has become a hallmark of some of Linley's more recent pieces. "We're using metals like nickel and silver plate quite a lot at the moment," he says, "and we recently incorporated a Cartier clock in a big cocktail cabinet that also includes a state-of-the-art humidor and a refrigerator."

As a director of the firm, Tim Gosling, who originally trained as a theater designer,

continued on page 38

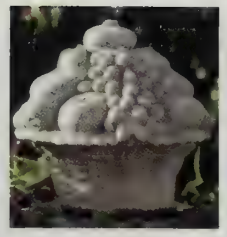
CHRISTOPHER GIBBS

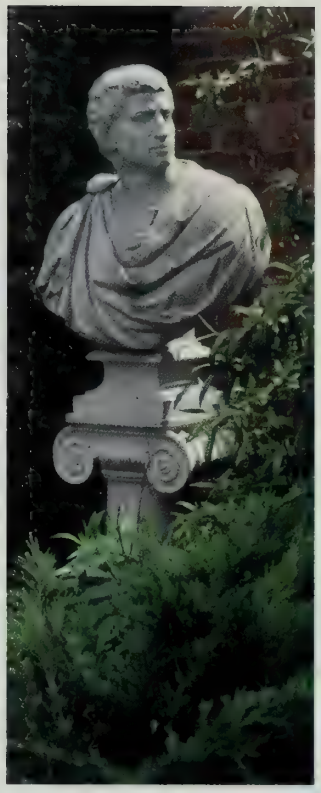
ABOVE: Linley discusses an 18th-century vase with the shop's eponymous owner. Behind Gibbs, who is seated in a George III wing chair, is a 16th-century Brussels tapestry.

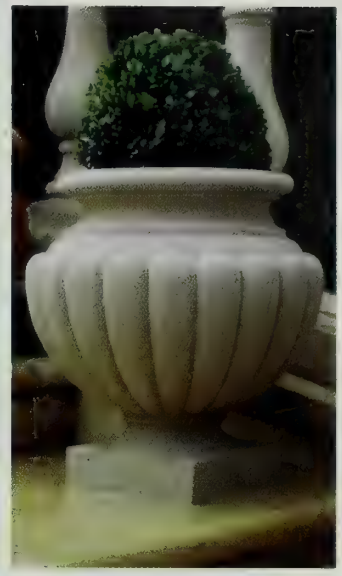




RIGHT: Two circa 1820 thrones flank an 18th-century bust of Juno. FAR RIGHT: Louis XV giltwood chairs and a Louis XIV bench are next to an 18th-century gilt-iron screen.





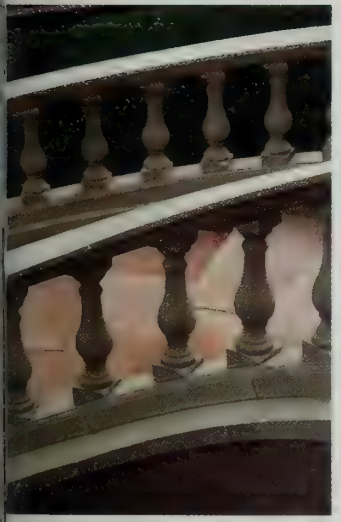


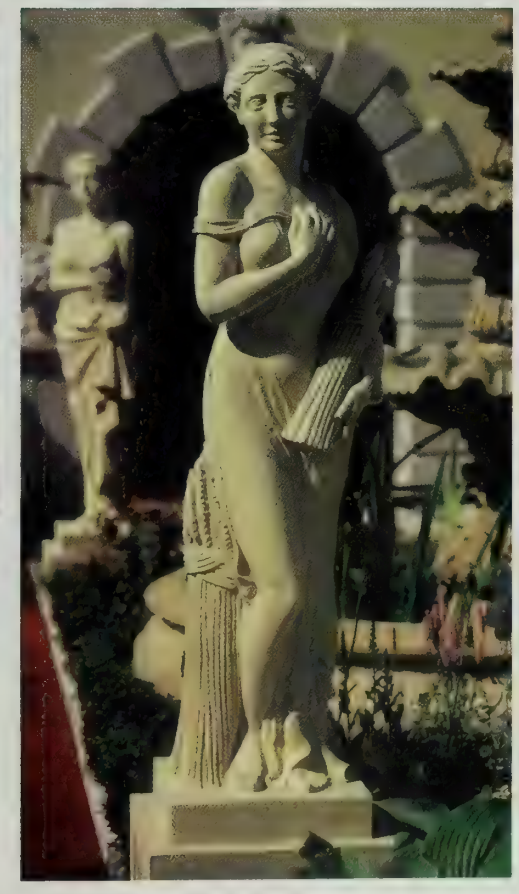


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continued from page 36

shares with Linley a meticulous eye for detail and a desire to make things work. Two of the specialty shops that are their neighbors on Pimlico Road particularly appeal to them both. At Blanchard, just a few doors down, Restoration pieces mix comfortably with artifacts from the "Swinging London" of the 1960s.

"Blanchard has such original and innovative pieces," remarks Gosling. "They're marked by wonderful details, but those details enhance

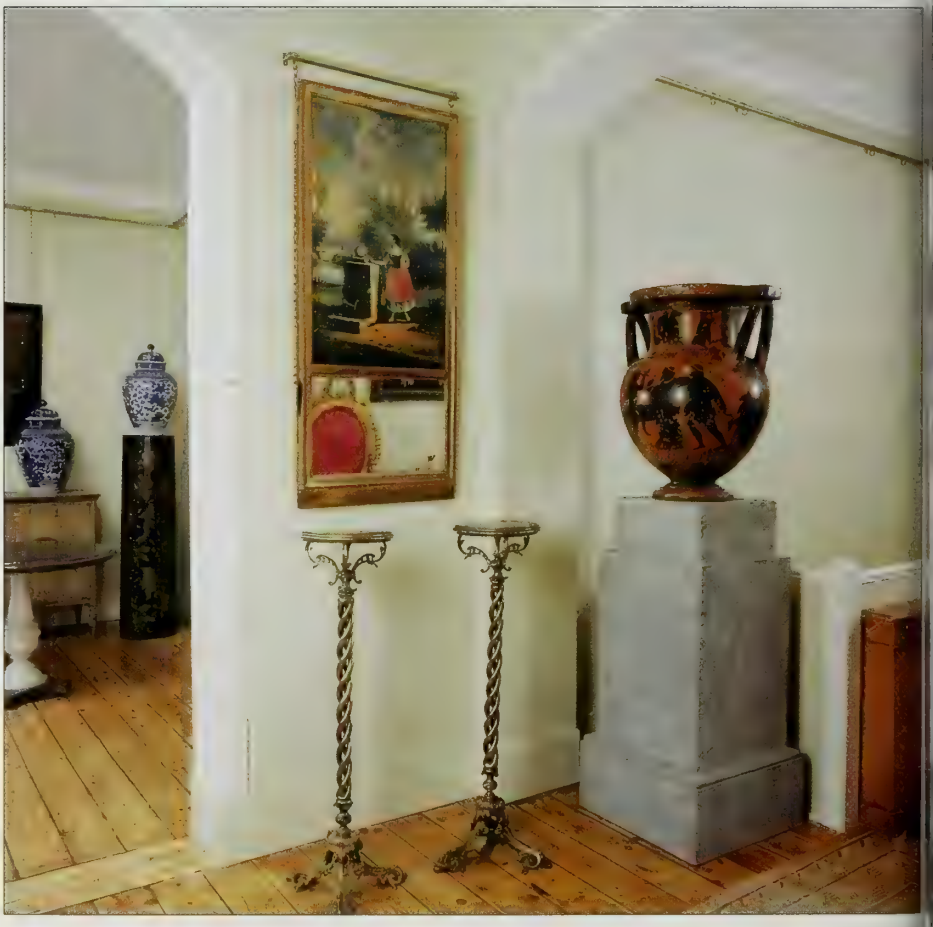


BLANCHARD

LEFT: The Pimlico Road store features furnishings from the 17th century through the 1960s. "The owners have an exceptional eye for eccentric details," says Gosling.

BELOW LEFT: Linley and Gosling study a circa 1860 alabaster vase. BELOW: An Italian vase sits beside two bronze torchères and a gilt-framed trumeau, all 19th century.





An Italian Art Déco cocktail set includes, from left, a jug, a biscuit barrel and a cocktail shaker.



rather than distract." Meanwhile, across the street, Christopher Butterworth occupies a similar position of prestige in the world of period lighting. Carrying a seemingly inexhaustible stock of fine old light fixtures of all kinds, Butterworth can also—in a sort of "new lamps for old" way—turn vases and almost any other type of object into a light.

"I especially love the shops of one or two friends who stock the sort of good, architectural antique furniture that I most admire," Linley says. "And from time to time, I must admit, I succumb to temptation."

Although only recently established in one of the old, cavernous industrial properties along Dove Walk, a cobbled lane that runs behind Pimlico Road, Christopher Gibbs has, since the 1960s, been one of the most fascinating characters in the London antiques world. Once

continued on page 40

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CHRISTOPHER BUTTERWORTH

ABOVE: Gosling, with the lighting store's namesake, examines a gilt sconce. ABOVE RIGHT: An Empire chandelier hangs by a Georgian bust of William Pitt, the Younger.

It's Linley's good luck that so many of London's most intriguing shops are right outside his front door.



continued from page 38

the grandest of hippies, Gibbs —friend and guru to the likes of Mick Jagger and Sir Paul Getty—has grown into an éminence grise catering to the peculiarly English taste for decayed grandeur and impeccable provenance.

To a first-time visitor, his celebrated shop seems to resemble a baroque stage set in the middle of a desolate Irish country house. Always there are to be found the most striking, overscale theatrical pieces of furniture, superb marble busts and other sculptures—or perhaps some weird natural curiosity such as a

continued on page 42

LONDON SOURCES

1 **Humphrey-Carrasco,** 43 Pimlico Road, 44-20-7730-9911. *18th- and 19th-century English furniture and lighting*

2 **Linley,** 60 Pimlico Road, 44-20-7730-7300. *Furniture, lighting and accessories*

3 **Christopher Butterworth,** 71 Pimlico Road, 44-20-7823-4554. *Antique light fixtures*

4 **Blanchard,** 86–88 Pimlico Road, 44-20-7823-6310. *Eclectic and unusual items from the 17th century through the 1960s*

5 **Christopher Gibbs,** 3 Dove Walk, 44-20-7730-8200. *Paintings, sculpture and antique furniture*

6 **Wartski,** 14 Grafton Street, 44-20-7493-1141. *Jewelry and accoutrements from the Renaissance to the present day*

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An interest in combining unusual materials with common ones has become a hallmark of some of Linley's more recent pieces.



continued from page 40

pair of great-elk horns fro the collection of a long-fo gotten antiques dealer.

"Christopher's things a up there in the stratospher in terms of quality," says Lin ley. "I go in from time to tim and there'll always be on piece that really strikes yo and then just goes on worl ing inside your mind unt you come to believe that yo can't possibly live without it

Nearby is Humphrey-Ca rasco, another shop that bot Linley and Gosling greatl admire. "David Humphre also displays such wonderfu taste," says Linley. "Every thing he has is chosen wit such a refined sensibility. really enjoy looking at piec with him. He'll find, for in stance, the perfectly propo tioned chest of drawers—bu it will have, like all his stoc some little quirk of desig or materials or craftsmanshi that lifts it out of the ordi nary and makes it special.

"I like to think that we ca instill exactly that sort quality in the things that w make for Linley, too." □

WARTSKI

ABOVE: Managing director Geoffrey Munn holds a gold fringe necklace. The portrait is of Queen Alexandra. "The store marries commercialism with history," says Gosling.



RIGHT: A cigarette case given by Nicholas II to his sister-in-law in 1910 is next to a Fabergé bell push.

A pair of neo-Gothic plates, circa 1896, mad by Russia's imperial porcelain factory.

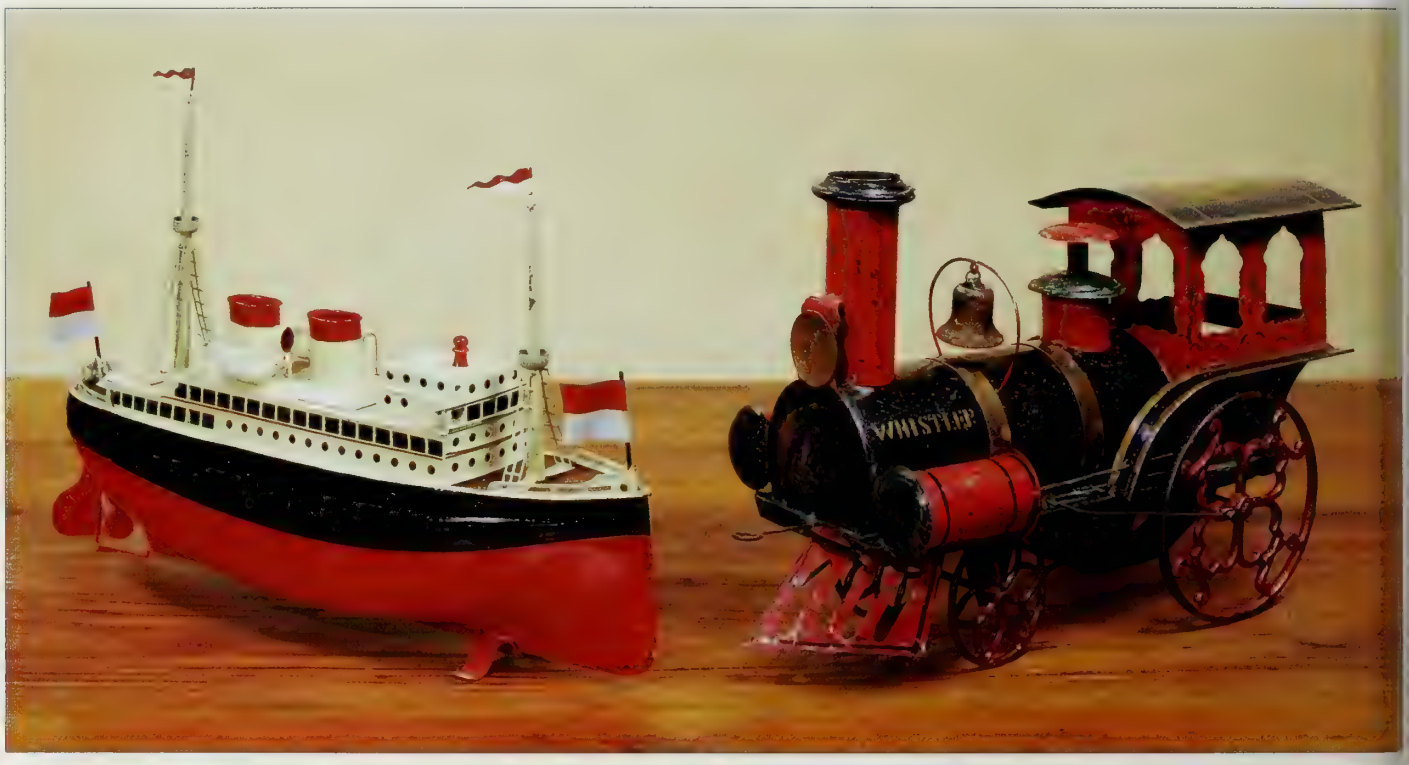



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Toy Story

The Big Business, and Big Fun, of Collecting Playful Relics of the Past

By James S. Wamsley/Photography by Feliciano





ANTIQUE TOYS BECKON us to other ages and forgotten worlds, a connection as complex as the spirit of play itself and as elusive as the mind of a child. Once we're smitten by the naive charm of these fragile survivors—these banks, carriages, locomotives, fire engines, autos—we are inclined to do the natural and obvious thing: Start a collection.

These days, at some levels, it's not a hobby for the faint of heart or shriveled of checkbook. Prices for the rarest and best examples have nudged past $300,000, but those are

continued on page 46

LEFT: *Spider Phaeton*, Gebrüder Bing, 1898. Painted sheet steel, cast iron and rubber; 8" x 10". Figures ride in the carriage. Gemini Antiques, Bridgehampton, New York.

ABOVE: *Ocean Liner*, Fleischmann, circa 1930. Painted tin; 10" x 15". *Locomotive*, Ives, circa 1870. Painted tin and cast metal; 8" x 13". Schneider's, Lancaster, Pennsylvania.



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LEFT TO RIGHT: THE HOTEL'S MAGNIFICENT FAÇADE; THE SPA AT MANDARIN ORIENTAL; ONE OF THE NEWLY RENOVATED GUEST ROOMS.

IN THE HEART OF LONDON lies a five-star hotel that combines classical English style with contemporary luxuries. Surrounded by the tranquility of Hyde Park and the sophistication of the Knightsbridge area, the newly restored Mandarin Oriental Hyde Park boasts one of London's most ideal locations.

Built as a Gentleman's Club in 1889, the property was transformed into one of London's grandest hotels in 1908. Frequently visited by members of the Royal Family–the Queen herself first learned to dance in the grand ballroom–the hotel still maintains an exclusive entrance to Hyde Park for the Royal Family.

Upon entering the hotel, guests are immediately attended to by Guest Floor Managers, whose job it is to see that a visitor's stay is a once-in-a-lifetime experience. With such personal attention and comforts including sumptuous rooms and suites, a luxurious spa and award-winning restaurants, travelers are treated like royalty.

The hotel has recently undergone a $78-million renovation. All 200 guest rooms and suites were individually furnished in true Victorian style and each dressed with Irish linen bed sheets, goose-down pillows and other designer accessories.

The Spa at Mandarin Oriental provides the ultimate urban escape with its calming décor and exclusive selection of pampering rituals–a series of restorative treatments developed around individual needs. Guests can indulge in the quiet comforts of the Amethyst Crystal Steam Room, Vitality Pool, Sanarium (a special kind of sauna) and Zen Relaxation Area. A state-of-the-art gymnasium is also available.

Culinary nirvana is found at two restaurants created by famed designer Adam Tihany. *Foliage*, a Michelin Star restaurant, features unrivaled views of Hyde Park. Tihany's vision was to bring "the park into the restaurant"; to do so, he placed 24,000 white silk leaves between giant glass wall panels that change color with the season. The design of *The Park*, as the name suggests, drew its inspiration from Hyde Park, with natural shades that complement colors of emerald and jade. The informal setting for all-day light dining offers a global menu that spans Asian specialty dishes to traditional English Afternoon Tea.

Tihany describes his design of the hotel's Mandarin Bar as "sophisticated, not trendy, clean and definitely sexy." The bar itself captures instant attention with a catwalk made especially for staff that springs into the room from behind a glass backwall. Silhouetted images of bar attendants, produced by warm red hues emitted from behind the wall, make for a dramatic backdrop.

All of these elements, along with six private meeting rooms, combine to create a retreat for business travelers and vacationers alike at Mandarin Oriental Hyde Park, London's premiere address.

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LEFT: *Limousine*, Wells of London, early 1930s. Lithographed tinplate; 6" x 13½". World War I boosted England's production of tin toys. David Pressland, London.

continued from page 44

the blue-moon exceptions (comparable, in other genres, to van Gogh paintings and Newport blockfronts). Most of us can be happy with less, and good examples of antique cast-iron and tin toys may still be found in the $1,500 to $2,000 range. The not-so-distant future, however, may be another matter. Some values have soared in recent years, and the prices of certain toy types have moved up faster than others. Moreover, there's been an astonishing refinement of attitude toward condition.

"Look at still, or building, banks," says dealer Rich Garthoeffner, of Garthoeffner Gallery in Lititz, Pennsylvania. "A building bank that sold for between $300 and $500 six years ago might bring $1,200 to $2,000 today. The multicolor painted ones are the best; one with 85 percent original paint might bring $1,500 to $2,000, but with 99 percent–plus paint, it might go for $5,000 to $6,000.

"The 85 to 90 percent paint range is a good buy," he adds, underlining the complexity, or subtlety, of today's market. "Don't get carried away. There's good value right below the top."

Banks, mechanical or still (without moving parts), and other cast-iron toys are among the eternal favorites of collectors and represent what some feel was the zenith of American toys—1870 to 1935. By the 1870s the Industrial Revolution had roared on to the point where large-scale toy production was possible. Beginners learn quickly that the vast majority of today's collectors have no compelling interest in the handmade toys of earlier times, of which only a meager handful survive.

continued on page 48

"Don't look on toys as an investment; they're a hobby. There are ebbs and flows," says Alberta.

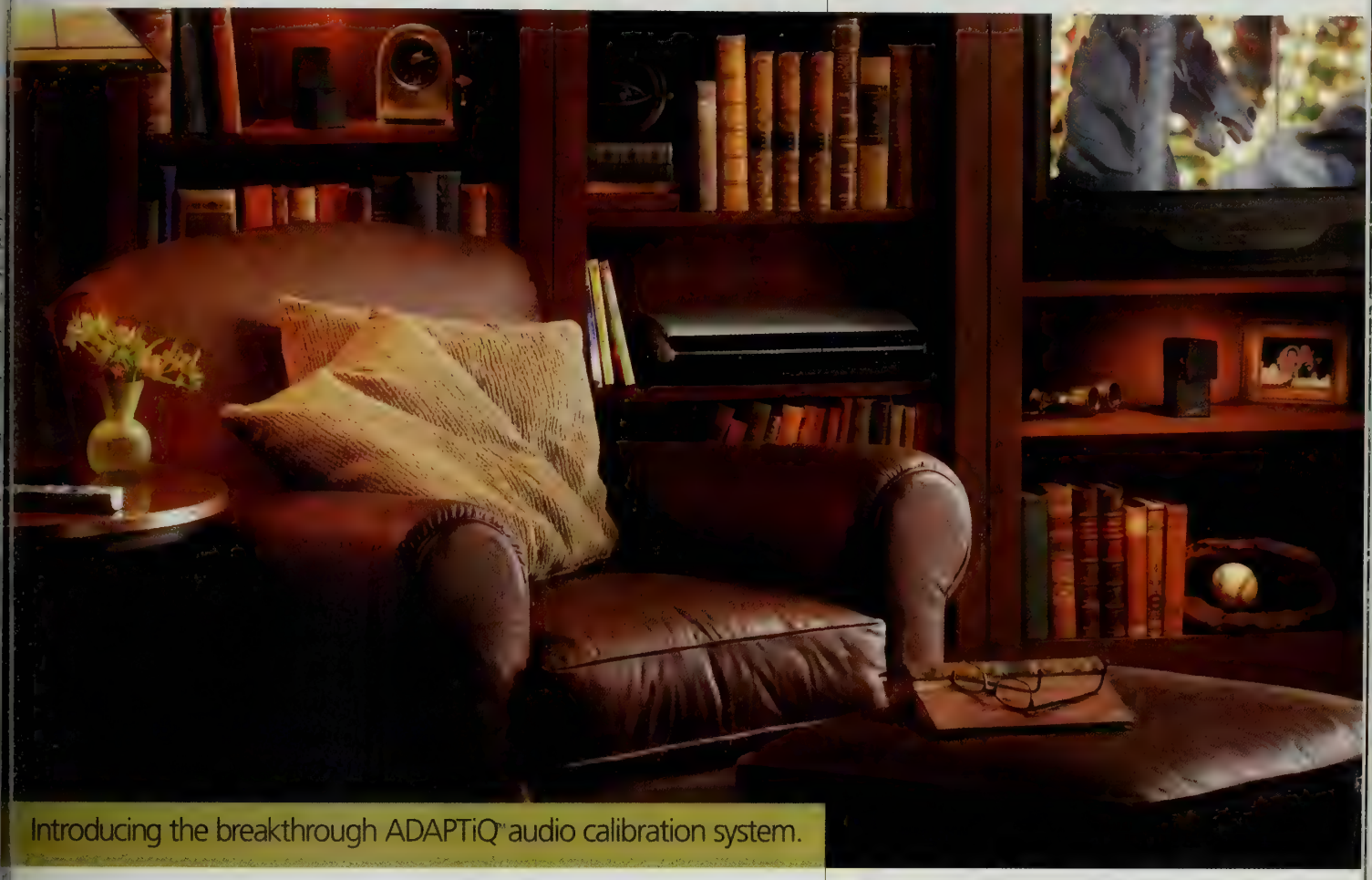


ABOVE: *One-Horse Dray*, Wilkins, circa 1885. Painted cast iron and tin; 6" x 13½". Barrels come with the toy. Bill Weart, Allentown, Pennsylvania.



LEFT: *Crown Bank*, J. & E. Stevens, 1875. Painted cast iron; 5" x 4½". *Villa Bank*, Kyser & Rex, 1882. Painted cast iron; 6" x 4". *Cupola Bank*, J. & E. Stevens, 1875. Painted cast iron; 5½" x 4½". Gemini Antiques, Bridgehampton, New York.

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continued from page 46

Bill Weart, of Allentown, Pennsylvania, which he describes as "the epicenter of antique toy collecting," has been a collector and dealer for more than 30 years. He analyzes the hobby this way: "There are toy collectors, doll collectors and electric train collectors. There's no connection. Generally they don't collect the other kind. Bank collectors form another subset, with still-bank collectors and mechanical-bank collectors."

Weart has noticed a trend among all collectors: "People are turning to newer toys. They find them at flea markets and on eBay." He attributes this partly to "a growing scarcity" of late-19th- to early-20th-century toys.

New York City–based Eric Alberta, a specialist in antique toys and artifacts of popular culture, says toys have become an important part of the decorative arts, a field where "in the past they were ignored. But toys can fit in with many decorative themes, many décors. If you take a great toy and put it out on its own, you get a totally different point of view."

Alberta advises neophyte collectors to attend shows and auctions and "meet dealers and other collectors to learn about their fields. Most collectors are willing to talk. And don't look on toys as an investment; they're a hobby. There are ebbs and flows. If people buy a toy planning to make 20 percent, they're usually the ones who make mistakes." Remember, he warns,

continued on page 50



***Dollhouse Furniture*, Rock & Graner, 1870–90. Painted tinplate; piano, 5" x 5"; armoire, 6" x 4". David Pressland, London.**



RIGHT: *Two-Horse Ice Wagon*, Hubley, circa 1920. Painted cast iron; 8" x 15¾". The wagon holds glass ice blocks. Bill Weart, Allentown, Pennsylvania.



***Navy Racing Crew*, U.S. Hardware, 1890. Painted cast iron; 4¼" x 14". The men row when the toy is pulled. Garthoeffner Gallery, Lititz, Pennsylvania.**

Prices for the rarest and best examples have nudged past $300,000.

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Antiques Notebook

continued from page 48

"a toy collection is not liquid. You can't call up and buy or sell."

And the value trend is not always up. "There's some lessening of interest in comic character toys, save for Mickey Mouse, Popeye and Superman. In some cases, comic character toys are worth less than they were 10 years ago." He cites an old favorite, the Toonerville Trolley, as one whose value has sagged.

But when value goes up, results can be spectacular. Steven Weiss, of Gemini Antiques in Bridgehampton, New York, describes what happened to a cast-iron architectural still bank (the Old South Church, circa 1880) he bought at auction around 1990 for $5,000, although the auction estimate was $100 to $200. He quickly sold it to a collector for about $7,500, while several other people belatedly offered up to $10,000. "A few years later it was sold again at $16,000. Later still, I bought it back for $25,000 at another auction for a client, who then had an offer of $35,000. Now it would bring about $50,000."

Horse-drawn toys, such as fancy carriages, sleighs, commercial drays and fire equipment, are another perpetual favorite with collectors. Weiss notes that interest in fire toys "has recently increased the most. Since 9/11, I can't keep them in stock."

Like most experts, he's cautious about crystal ball predictions but suggests one possibility for future popularity: "toys that are space-related, robot-related. Ray guns. Stuff of the 1950s and '60s by the Japanese."

His advice to beginners? "Go to the Internet and local libraries. There are many informative books. Go to a high-end antiques show. Find and establish a relationship with a dealer you can trust. Go to many shows, and look at the toys, touch them, learn to recognize patination and age."

Bob and Marianne Schneider, who own Schneider's Toys & Fancy Goods in Lancaster, Pennsylvania, say beginners "will soon note obvious variations in the dealers and the quality of their toys." They point out that people usually start by collecting what they remember but couldn't afford, "but the best collectors learn about the history of toys and then go back and buy things from before their time." Big auctions and their prices make news, but within the collecting fraternity, Bob Schneider says, "pieces move quietly from one collection to another. And we dealers are friends of our clients'. We'll put things away for our great clients."

Has the popularity of antique toys triggered a cascade of "sleepers" from America's attics? Alas, no. "Every now and then something wonderful turns up in an attic, but it's happening less and less," says Bob Schneider, who believes death and divorce are what bring choice antiques of all kinds to market. And, he adds, "Very few collections are left to museums for fear they won't be displayed. People want other collectors to enjoy them."

In the United Kingdom and Europe, the history and market development of toy collecting show both similarities to and variations from the American scene. London dealer David Pressland began collecting in 1958 at age 18. "When I started, there was no real interest in antique toys. I just bought things that I liked, and my taste and knowledge evolved. The big jump in prices came in the late 1970s and '80s. Since then, the main difference has been based on condition. Twenty years ago the top-condition toys were often worth twice as much as lesser ones, but now it's many times more." After remaining fairly level in the '90s, prices have begun to rise again. And surprisingly, perhaps, the transatlantic scene now offers a greater choice than 20 years ago. "Fresh stuff is being found," Pressland says, "and old collections are recirculating."

And at a toy show somewhere, a new collector makes a decision, inhales deeply and takes out his checkbook and pen. □

> "The best collectors learn about the history of toys and then buy things from before their time."

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Cornwall Cliffhanger

The Historic Lugger Hotel Finds Its Niche in a Quiet Seaside Town

Text by Elizabeth Lambert/Photography by Tim Beddow





LEFT: The Lugger Hotel, in Portloe, a fishing village in Cornwall, has been renovated by co-owners Sheryl Young, who designed the interiors, and her husband, Richard.

THEY SAY THAT THE Lugger Hotel began as an ordinary 17th-century inn, well hidden in a smugglers' cove in Cornwall. It has always been secluded, which was, of course, the point.

Built on a lane going nowhere, it was an odd place for an inn. Could it have been where the smugglers waited for the moon to set? A place to hide the loot? A front for all those comings and goings in the night?

In the 1890s the innkeeper was called Black Dunstan. The name says it all. Hollywood couldn't have done better. He was said to have been smuggling liquor. He lost his license to sell alcohol, but that couldn't have mattered much, since he would soon be dead anyway.

continued on page 54



LEFT: The white-washed structure is made up of three converted 17th-century cottages. ABOVE: English furnishings fill the lounge. Schumacher sofa fabric.

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continued from page 52

It was the gallows for him.

They could be a rough lot, those Cornishmen of old, but that's the thing about the past in Cornwall. History always reads like a Daphne du Maurier novel. These cliffs and coves are the ones she knew and loved.

Years passed. The inn became a respectable hotel; the seclusion became peaceful rather than sinister. The style became what is known as mock Dickensian.

That's the way it was when Richard and Sheryl Young found it a couple of years ago. She is American with a Wall Street background, but she had always wanted the fun of owning a small hotel. He is English, has three generations of hoteliers behind him



LEFT: The library is housed in an adjacent cottage. The antique painted mirror, at left, is near one of two woven-reed chairs. A painting by Marc Ferrero is above the writing desk.

"Those rooms needed to be English snug. Nobody does good, old-fashioned snug as well as the English."





and could see a gap in the market. The Hotel Tresanton had opened at St. Mawes; it was clear that Cornwall needed another luxury hotel.

They wanted to create one together. She knew how it could look. He had the operational knowledge. So they went shopping.

continued on page 56

ABOVE: Architect Peter Bayly opened up the wall between the dining room and the bar "to create a light, airy space," says Sheryl Young. LEFT: The lower terrace overlooks the Portloe cove.

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continued from page 54

"We looked at several hotels that were for sale," she says, "then finally drove down a narrow lane until it met the water, and there it was, a small white building sheltered against the dark rocks. We had found a little gem."

The dilemma was how to introduce a glamorous luxury hotel into Portloe, one of the last and the best of the real fishing villages, without affecting the character of the village itself.

The couple hired architect Peter Bayly, who is based in nearby Truro and was familiar with the village. He understood the importance of keeping to the local style of stone construction, whitewashed render and slate-roof tiles.

One interior wall of the dining room had been boarded over, so they took the wood away, and there was a fine structural stone wall underneath. "It was like finding treasure," says Sheryl Young, "almost as exciting as if we had found a crock of smugglers' gold under the floorboards."







ABOVE: Sheryl Young used a neutral palette in one of the hotel's 17 guest rooms. "I love a whitewashed effect near the beach," she says. The headboard is her design.

LEFT: A small side street leads to the main entrance. FAR LEFT: Wood shutters frame the view in one guest room, where English decorative objects top a Portuguese desk.

While they kept the exteriors the same, Bayly rethought the interiors and created fewer but larger guest rooms. He redid all the wiring and plumbing and replaced "Olde Worlde" eccentricities with modern efficiency.

Sheryl Young designed the interiors, keeping the walls the clean white of the local cottages. "I wanted a modern and spare quality for the dining room," she says, "chairs that would pick up the rough grays and browns of the rocks.

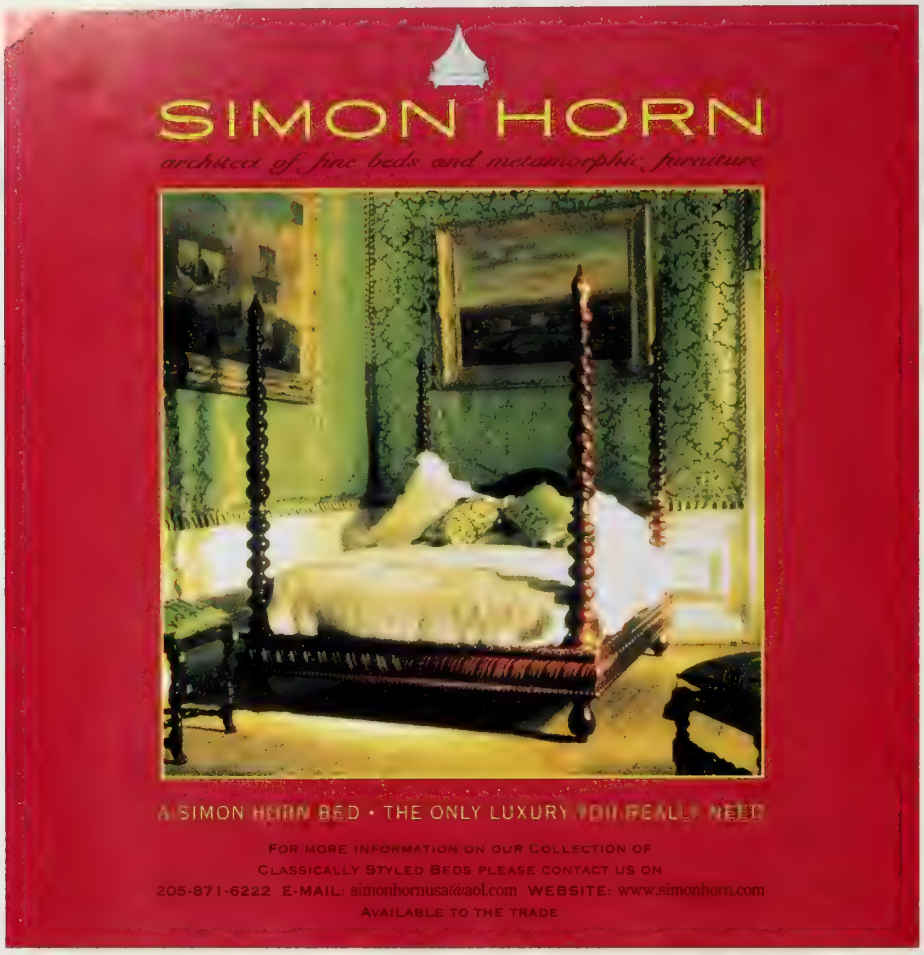
"On the other hand, I wanted the sitting rooms to be someplace to curl up near the fire when there's a storm outside. Those rooms needed to be English snug, with reds and golds, antiques mixed with modern pieces and cozy table lamps. Nobody does good, old-fashioned snug as well as the English."

Frilly curtains and incomprehensible gadgets were out. Doorknobs that turned easily were in. So was the work of local artists and craftsmen. The tradition of the arts is strong in Cornwall. The Youngs own two galleries nearby, and they have put together a collection of paintings and sculpture just for the hotel.

For the 17 guest rooms in

continued on page 58


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always turns into "I can't wait to get home."
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Hotels

continued from page 56

the main structure and in the cottage next door, she wanted classic details that wouldn't date. Three more guest rooms are under construction in the former seaman's mission across the little harbor. They will have the same simple linen fabrics and clean lines.

Small fishing boats still launch from that beach. They return laden with lobster, crab, sole, bass and red mullet, and the fishermen stop at the kitchen door to sell directly to the chef. The menu changes daily to reflect the catch.

"My grandmother's resort, The Hotel Bristol in Cornwall, served tea on the beach and held dinner dances," says Richard Young. "These days guests arrive exhausted from London and want to relax with a massage in the spa or go for long walks along the coastal path, with its flowery meadows and hidden beaches. They want that sea air to blow away all the stress of modern life.

> "Of all the luxuries that we try to offer, the greatest are probably the things that have always been here."

"Those cliff-top views are world-famous. Of all the luxuries that we try to offer, the greatest are probably the things that have always been here," he says.

You won't see the rich and the famous in Portloe. They don't know about the hotel, and most people hesitate to give away the secret.

The Lugger Hotel is the kind of small hotel they write songs about. It's a stylish little hideaway for people who have enough fuss and bother in their lives and simply want to return—comfortably and quietly—to the rocks and the sea. □

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You might see pieces like these while touring Europe's grand chateaux.

Right: Exemplary Belle Epoch chandelier in doré bronze. A figural Aurora, Roman goddess of the dawn, forms the shaft. Beneath her feet flows an organic growth of foliate stems culminating in original art glass poppy shades. A lyre shaped frame supports four more stylized floral shades and a cut glass bowl.
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Below: Monumental Italian Renaissance sixteen door bookcase originally from a Roman villa. Each lower door has elaborately carved raised panels with jackals' masks and trailing floral swags. A band of drawers with carved pulls sits beneath the glassed doors. A dramatic cornice is adorned with a female mask.
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Nicholas Haslam

Beating an Unconventional Path to Interior Design

By Nicholas von Hoffman



"Ummmm," hums Nicholas Haslam, repeating the question. "Am I an over-the-top personality?" But in the background his assistant, Flora, has answered for him. "Ya, absolutely . . . but controlled."

No doubt about it. Haslam is a big, welcoming, over-the-top personality, and he revels in it.

Based in London, born into the British upper class, Haslam is without the dry diffidence Yanks typically associate with Englishmen of his background. He has spent a lifetime with fellow over-the-top types. Some of his clients are splendidly famous. "A lot of them are rock stars and actors," such as Ringo Starr and Rod Stewart, who, he says, "have sort of allowed me to do what I want."

His rooms often have such theatricality, one asks if he has done set design. "No," says Haslam, "but it's about to come up. Someone has asked me to do a play. I did all the plays at Eton, but you have to be very good at lighting, and that's a different thing."

When Haslam was a boy growing up in the late 1940s in Britain, there was neither much interior design nor many designers. "You had people letting down their old curtains, trying to put a new

continued on page 62

Haslam is a big, welcoming, over-the-top personality, and he revels in it.



"Decoration should be stylish, exquisitely executed, amusing and alert," says Nicholas Haslam (above right). Right: He painted the living room of a town house in London some 15 shades of white (see *Architectural Digest*, May 1992).



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ABOVE LEFT: Haslam sought to enhance the feeling of space and light in his London flat (*AD*, March 1997).

ABOVE: The bedroom of his London apartment features a Russian bed and a copy of a 1930s wallcovering.

continued from page 60

age on them, and making army blankets into things. It was very spartan then."

But the seeds of Haslam's vocation were there from the start. "I was always aware of beautiful decorations and objects. My parents had a lovely country house done by a famous architect named Geoffrey Scott, who was my father's cousin. He did all the alterations. It was an extraordinary William and Mary house we called Great Hundridge Manor."

When he was still a child, something happened that gave him an occasion to contemplate decoration in a new way. "My childhood was short," he says. "At the age of seven I got polio very badly. I was in bed for more than three years. My parents had a model house made that came across my bed. I could play with it, move the furniture around, repaper the walls, paint it and all that sort of thing. I never thought about being a decorator, as such, because it seemed impossible. There weren't even any decorating schools then. People just did their own or got French designers.

"I went to Eton in 1953 and did my room with extraordinary rococo rubbish, fake grass on the floor, ostrich-feather helmets I made up out of paper. I won all the art prizes in school, and still I didn't think about being a decorator.

"Then," he says, "when I left school, I started working on magazines." No college or university for him. "No. Far too stupid," he says, though others might disagree. Haslam took off for America. "I have an American sister, and I'd been going to America all my life, so it wasn't a sudden change of scene for me. I went with David Bailey, who was going to do model photography. I met Alexander Liberman of *Vogue*, and he offered me a job." In the world of fashion magazines, Liberman holds a unique and revered place to this day.

Whether Haslam had found a career

continued on page 64



LEFT: In Oxfordshire, Haslam created an intimate "cabinet" for dining (*AD*, October 2001) inspired by a room at Great Hundridge Manor, his parents' country house.

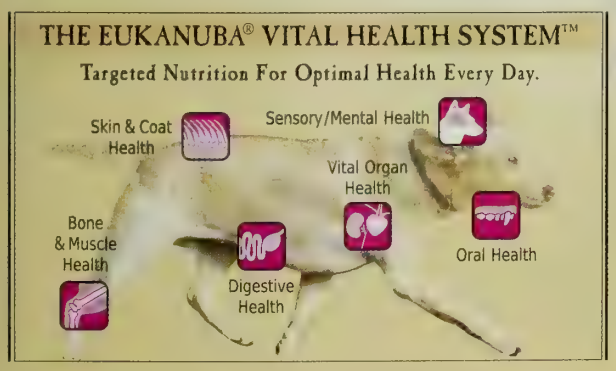
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The Professionals

continued from page 62

or a career of sorts had found Haslam, he was on a joyous romp. "I was in the art department and doing the layouts. It was wonderful," he recalls with some of the enthusiasm he must have had back then. "Three months after I joined the magazine, Diana Vreeland walked in the door. We became instant friends, so I did quite a lot more than just layouts. I did all the art because I was English and it was a great time to be English, the English being the blue-eyed boys on the block. It was always, 'Let's talk about this,' 'Let's do that,' and 'Get the Beatles photographed,' blah, blah, blah...."

Vreeland is still with Nicholas Haslam in affectionate memory. "In all that sort of convoluted, baroque way she talked, what she said contained great, great sense. She had an extraordinary way of making you feel you had the idea that she just put into your head, which is always very inspirational."

Publishing conventions were much more restrictive in that period. "I was there about three years, and it was very out of the ordinary when we didn't have to touch out navels. You couldn't have bare breasts or stuff like that, but we had all these wild ideas." Haslam talks about

> "At Eton in 1953 I did my room with extraordinary rococo rubbish, fake grass on the floor, and still I didn't think about being a decorator."

meeting "a madman called Huntington Hartford. He hired me for the magazine *Show*. That was quite a break. We did the first article on Andy Warhol, the first article on underground movies and the first articles on all sorts of things." *Show* was a showstopper, remembered by students of magazine history, but it didn't make money. "After Hartford sold it, the new owners wanted to take it down-market, so I left."

But empty, dull days were not Nicholas Haslam's lot. He moved on to *Har-*

continued on page 65

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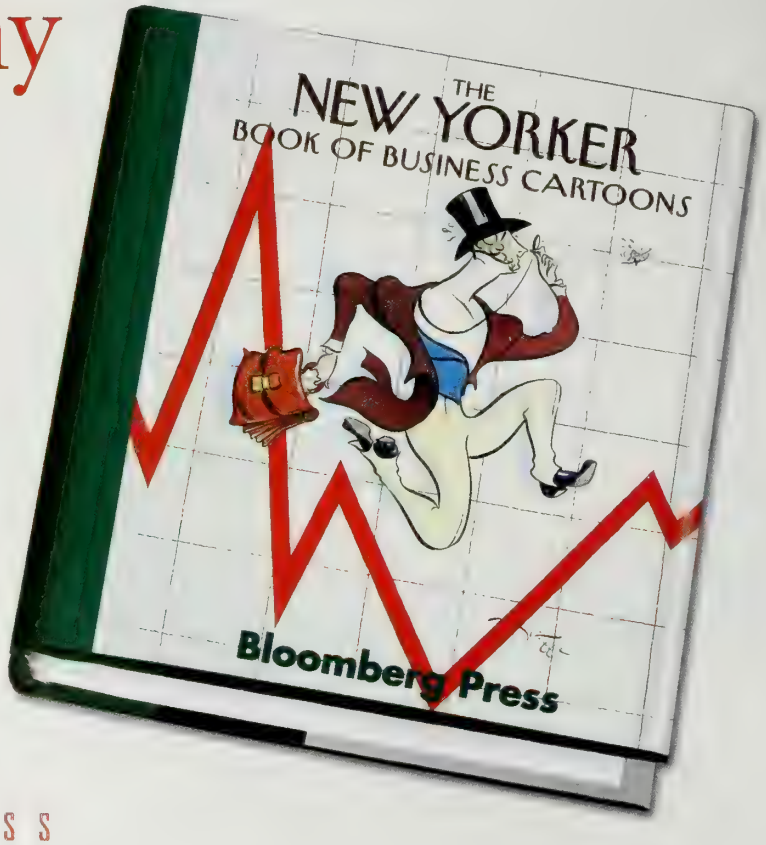
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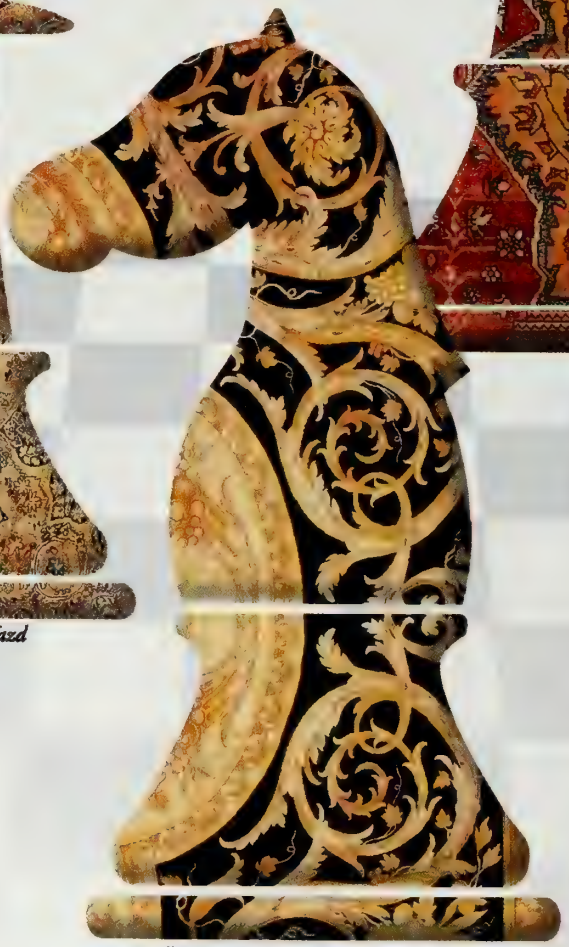
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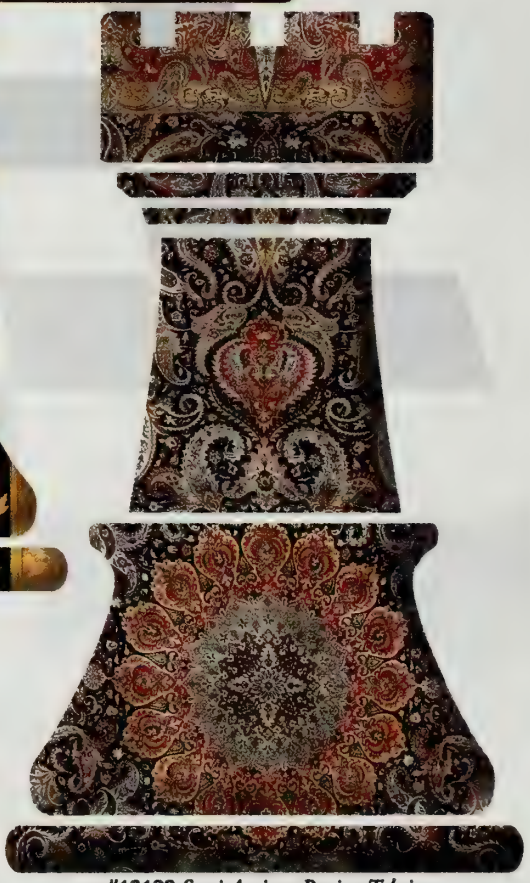
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continued from page 64

per's Bazaar, teaming up with Richard Avedon. It's clear it must have been a merry ride: "We did almost everything entirely from Dick's studio, but we also photographed from London—the Beatles, the Rolling Stones, the hot people... the first black model...." So was he there when London went mod? "No, I was in America. That was the great thing. The Mod Boy in New York... April of '65."

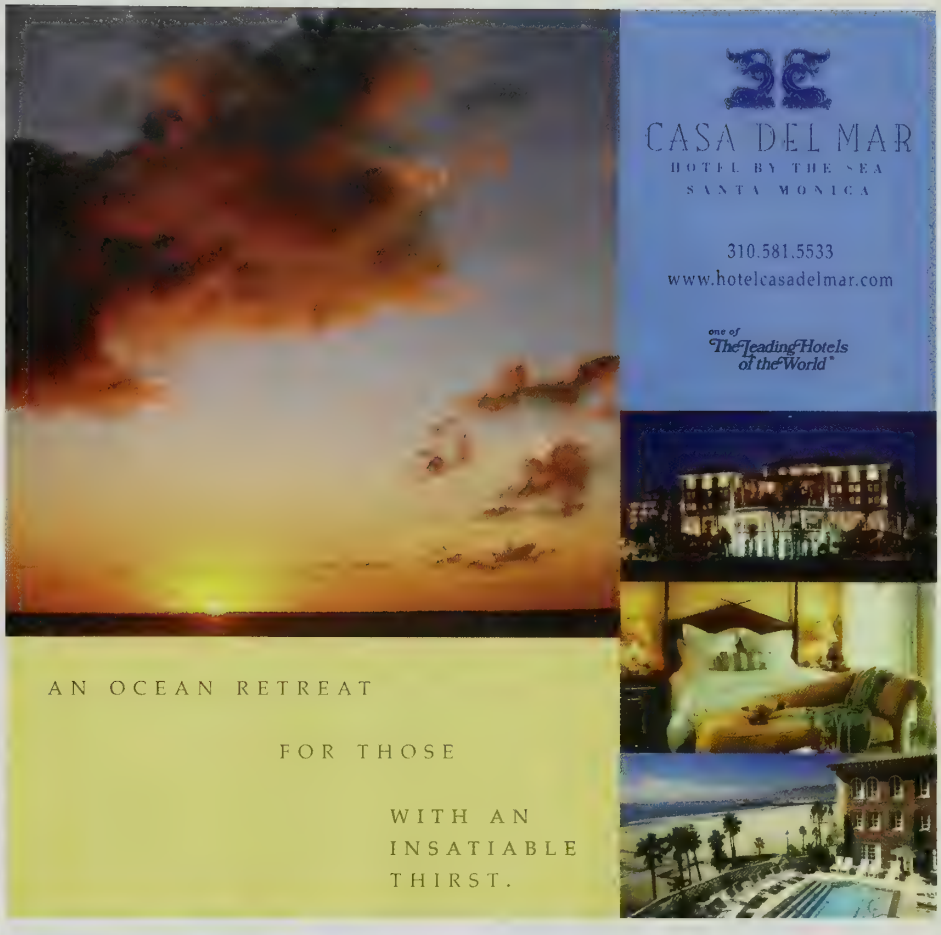
At this point a lesser man might have been in a sanatorium recouping his life force, but Haslam, who was on to the next thing, recounts, "I became a cowboy in Arizona. I bought a ranch and raised Arabian horses for five years. It was comparatively small—500 acres or so. It was right in the desert with a river running through it. It's now being dammed for the Phoenix water supply."

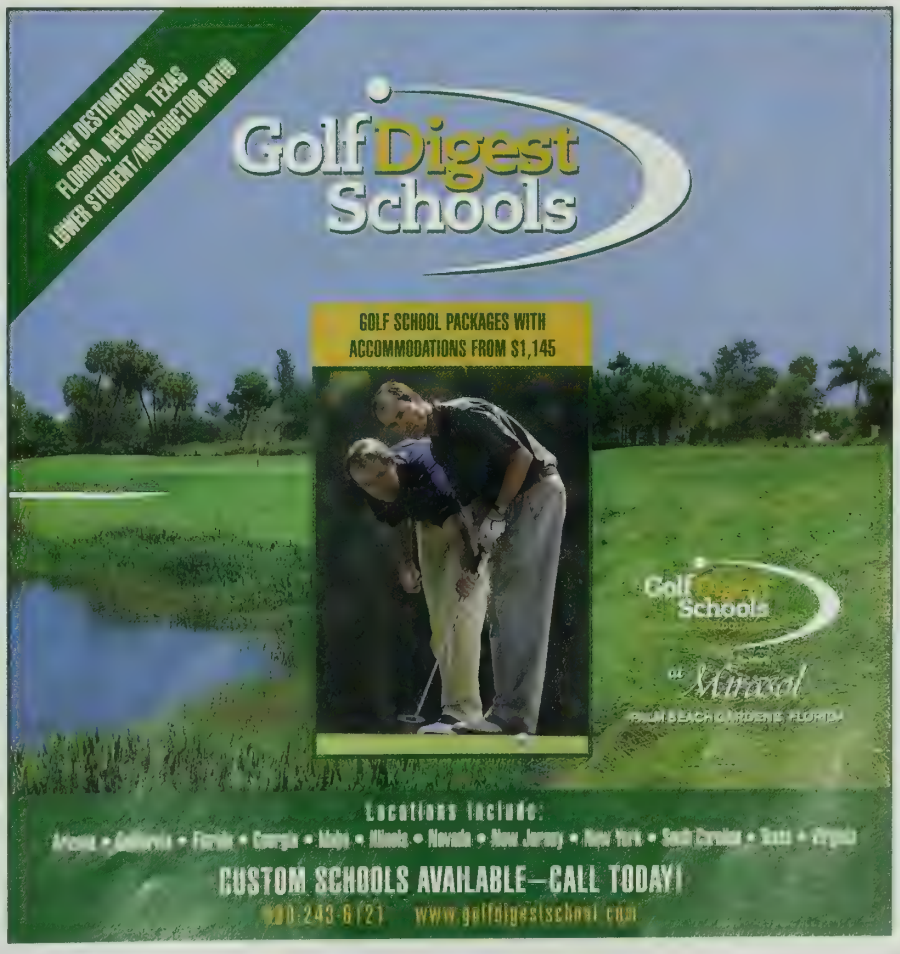
By his own admission, Haslam was not much of a horseman. "I still can't ride English saddle; I can only ride western." But Haslam went native in other ways. "I was covered in fringes and Indian beads and the lot." He also came into contact with the Pueblo culture. "A lot of Pueblo traditions certainly rubbed off," he says. "I went to see that extraordinary church, the shocking-pink interior of the church. The Pueblo look is still with me."

At about this time his career as an interior designer began to come into existence. Though he remembers the ranch with great affection, he also traveled frequently to Los Angeles. "I worked for Dominick Dunne on a movie he was making. I was a bad photographer, but somehow I managed to swing it. I started doing a bit of decoration. I did a few things for Natalie Wood—party decorations, I think. I might have done a bit more for other people. You know, 'Do that,' 'Put that here,' 'Why didn't you do this?' 'Why didn't you do that?' I was sort of getting into being a professional."

In 1972 Nicholas Haslam put magazines, Arabian horses and movies to one side and made the commitment to his calling. "A friend of mine who had also seen my flat in New York came to see the ranch and said that he thought I was a phenomenal decorator. That's how it started."

And it's still going strong. □





Alfresco in Sussex

Weald & Downland Open Air Museum Recaptures England's Rural Traditions

Text by Mildred F. Schmertz/Photography by Andrew Twort

WEALD & DOWNLAND Open Air Museum, in West Sussex, is a well-known and popular holiday spot for British visitors to their southeast coast, but it is little known to travelers from abroad. Because the museum is but a footnote in most general travel guides to Great Britain, many who come to visit the architectural treasures of the region—the Royal Pavilion at Brighton, the Norman cathedral at Chichester—miss it. First opened to the public in 1970, the museum fosters the preservation of buildings and artifacts that are remnants of England's lost pastoral tradition.

continued on page 68



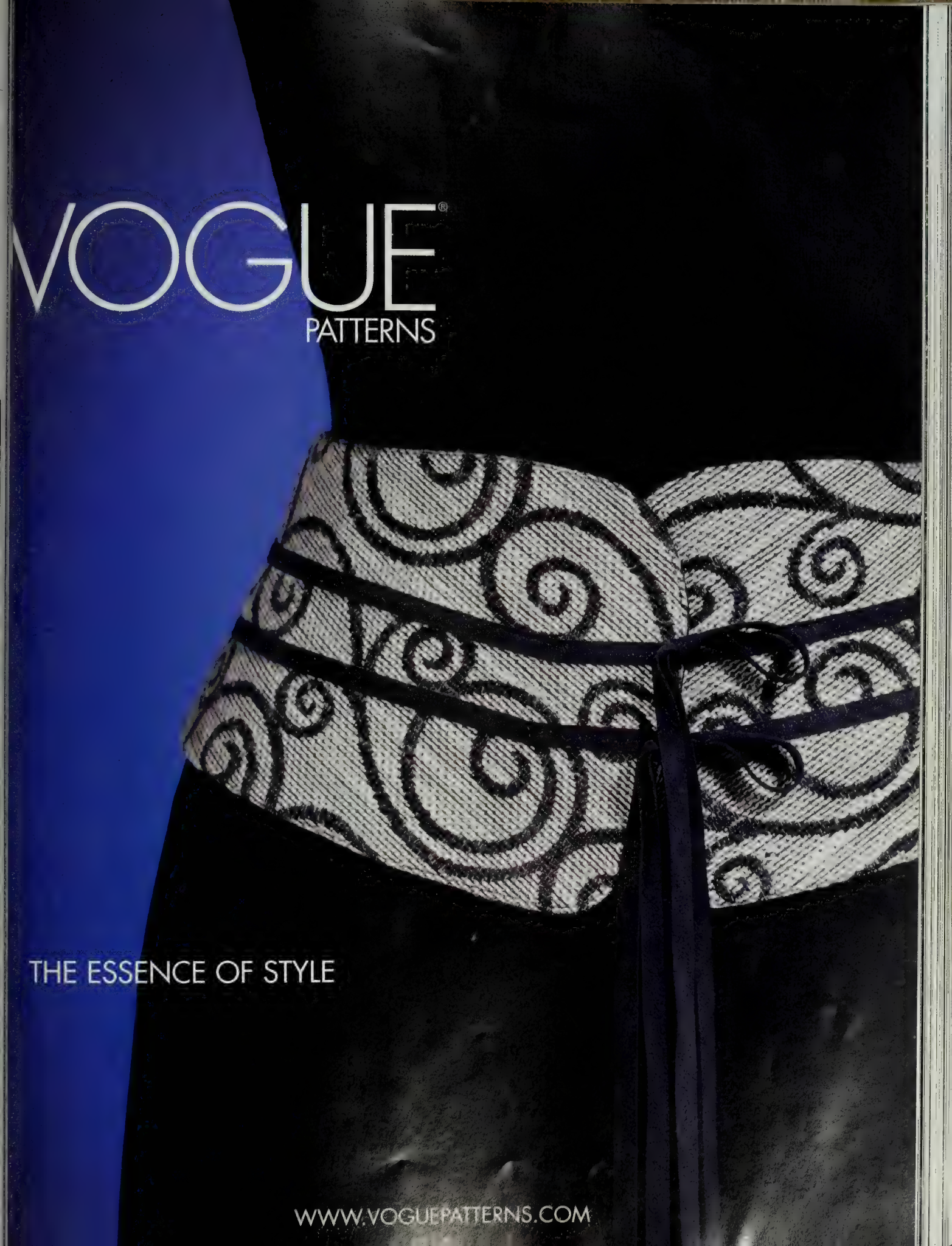


Weald & Downland Open Air Museum, in West Sussex, encompasses 50 acres and over 45 structures, which span five centuries. TOP: The medieval market square.



ABOVE: Poplar Cottage dates from the mid–17th century and was probably the residence of a landless laborer or craftsman. RIGHT: The cottage's primary living space.

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continued from page 66

The museum's poetic name simply describes differences in geology and landscape within the southeastern region. The Weald is a formerly wooded district that includes parts of Kent, Surrey and East Sussex. The Downland north and south of the Weald is open highland, undulating and ideal for pasture. Because early builders needed to use materials found nearby, their structures express the differences in natural resources readily at hand. The Weald's oak trees became timber-framed buildings. An abundance of sandstone and clay for brick formed masonry walls and trim. In treeless Downland areas, cobble or pebble flints were used for stone walls, and timber, brought from a distance, appeared more sparingly.

The collection spans five centuries, from late medieval to the Victorian era—houses,





ABOVE: An early-15th-century house, Bayleaf is at the center of a re-created medieval farmstead that includes a barn, an orchard and a wooded boundary known as a shaw.

a market hall, barns, stables, cattle sheds, granaries, a water mill and wind pump removed from their original sites in Sussex, Hampshire, Surrey and Kent to the museum's 50-acre site. "All our buildings have been donated to us," explains Gail Kittle, operations director of the museum. "We view each offer on its own merits and fit with other exhibits and ac-

continued on page 70



ABOVE: Bayleaf farmhouse's central hall has an open hearth and, at one end of the room, a "high table," where the master of the household and his family dined.

LEFT: The buttery, for beer. RIGHT: The bedroom. Furniture and textiles are reproductions based on fragments, paintings and items listed on probate inventories.





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Structures are artfully placed in the landscape as destinations for long, pleasant walks through the downs.



continued from page 68

cept only buildings that cannot continue to exist on their present sites." The museum conservators bring each structure, altered over time, back to the style and condition of most architectural and historical interest or instead preserve certain characteristics that have yet to be well represented in the collection.

Set in the heart of the South Downs, the museum is in the park of West Dean House, an estate belonging to the Edward James Foundation. As rural buildings are acquired and reconstructed—over 45 at current count—they are grouped by locality and period for consistency and coherence. Structures, whether they stand alone or in a group, are artfully placed in the landscape as destinations for long, pleasant walks through the downs. "Everything is low-key," says museum director Richard Harris, "but has many layers of activity."

The visit begins at the market square, an assembly of 15th- to early-17th-century timber-framed structures, which includes a market hall, a medieval shop and a classic medieval house, one of eight at the museum. Some distance from the market square, toward the western border of the site, is Bayleaf, a timber-framed hall house from Kent that dates mainly from the early 15th century. Probabl built by a yeoman farmer, i is the centerpiece of a re created medieval farmstead The house's interiors featur exactly crafted reproduction by the museum's own work shops of original furniture utensils and tools. In its earl decades, and as rebuilt, th central hall was warmed b an open hearth, the smok escaping through the eave and the gaps in the roof tiles

Poplar Cottage, a recentl rebuilt mid-17th-century tim ber-framed cottage from Wes Sussex, exhibits a somewha more advanced method o

continued on page 7



Left: A working 17th-century water mill creates power for two pairs of grindstones and produces flour that is sold in the museum's shop. The building at left is a granary.



Far Left: Pendean Farmhouse, built in 1609. Its garden wou have provided for cu linary and medicinal needs. Left: The sma kitchen was a separa room within the hous



Below: The double-height bedroom at Pendean, with repro duction oak furniture The red wool fabric chosen for the room was typical of what was available by 1630

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LEFT: A Victorian living room in one of the two adjoined timber-built Whittaker's Cottages from Ashtead, Surrey, furnished with items as it would have been in 1895.

BELOW: The school from West Wittering was converted from an open-ended cart shed in the 1820s. It was moved to its current site at the museum in the early 1980s.



continued from page 70

smoke control than at Bayleaf: It uses a wide funnel, built of timber, wattle and daub (woven wood and mud), a system that became the forerunner of brick chimneys. Another 17th-century residence, Pendean Farmhouse, is an early example of real improvement in domestic comfort. A chimney in the entrance bay heats the upstairs and downstairs and also serves the kitchen fireplace.

The museum recently installed a Tudor kitchen at Winkhurst for courses in Tudor cookery—such as baking and food preservation. It has also constructed the Downland Gridshell, its first contemporary building. Made of oak laths woven like a basket, it houses a conservation workshop. The collection, consisting of about 10,000 artifacts that include the remnants of buildings to be eventually reconstructed, is stored in the basement. "We have at least a dozen structures, mainly houses," reports Kittle. "There were many changes in the rural architecture of the area," she adds, and the museum has the very best examples, ready to go. □

Weald & Downland Open Air Museum
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West Sussex PO18 0EU
England
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RIGHT: Built of flint and brick, the exterior of the house from Walderton may date from the early 17th century, although its interior shows the remains of a medieval structure.

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continued on page 76



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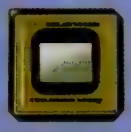
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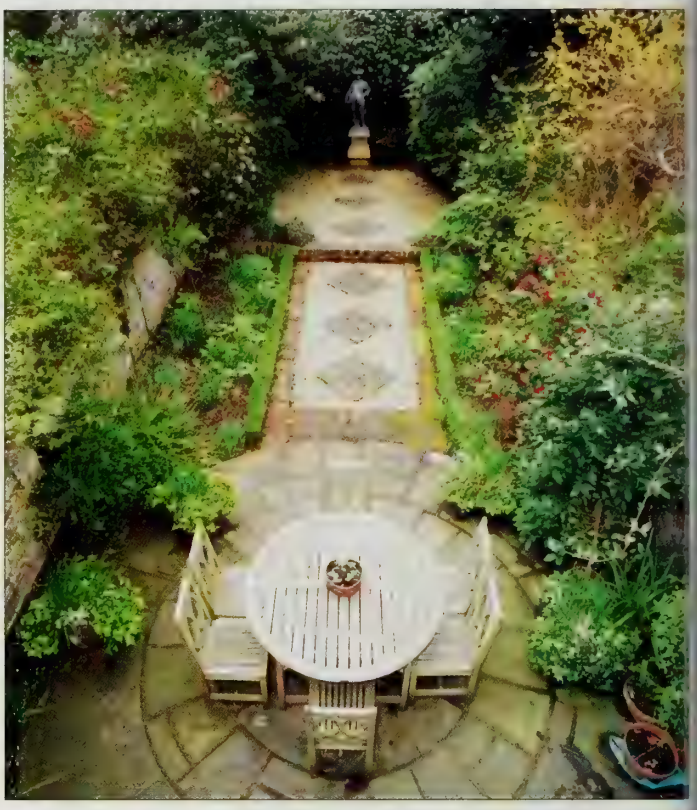
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LONDON
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A five-story 1850s terrace house in Belgravia was restored by designer Jane Churchill, known for her wallpaper and fabric designs. During a complete renovation nine years ago, the house was extended to the rear to accommodate a large kitchen and eating area that opens directly to a garden with decorative tile paving (right). There are four bedrooms, each with its own bath, including a master suite that occupies the entire second floor. Fireplaces can be found throughout, and the two reception rooms have attractively patterned hardwood floors. $3.9 million.
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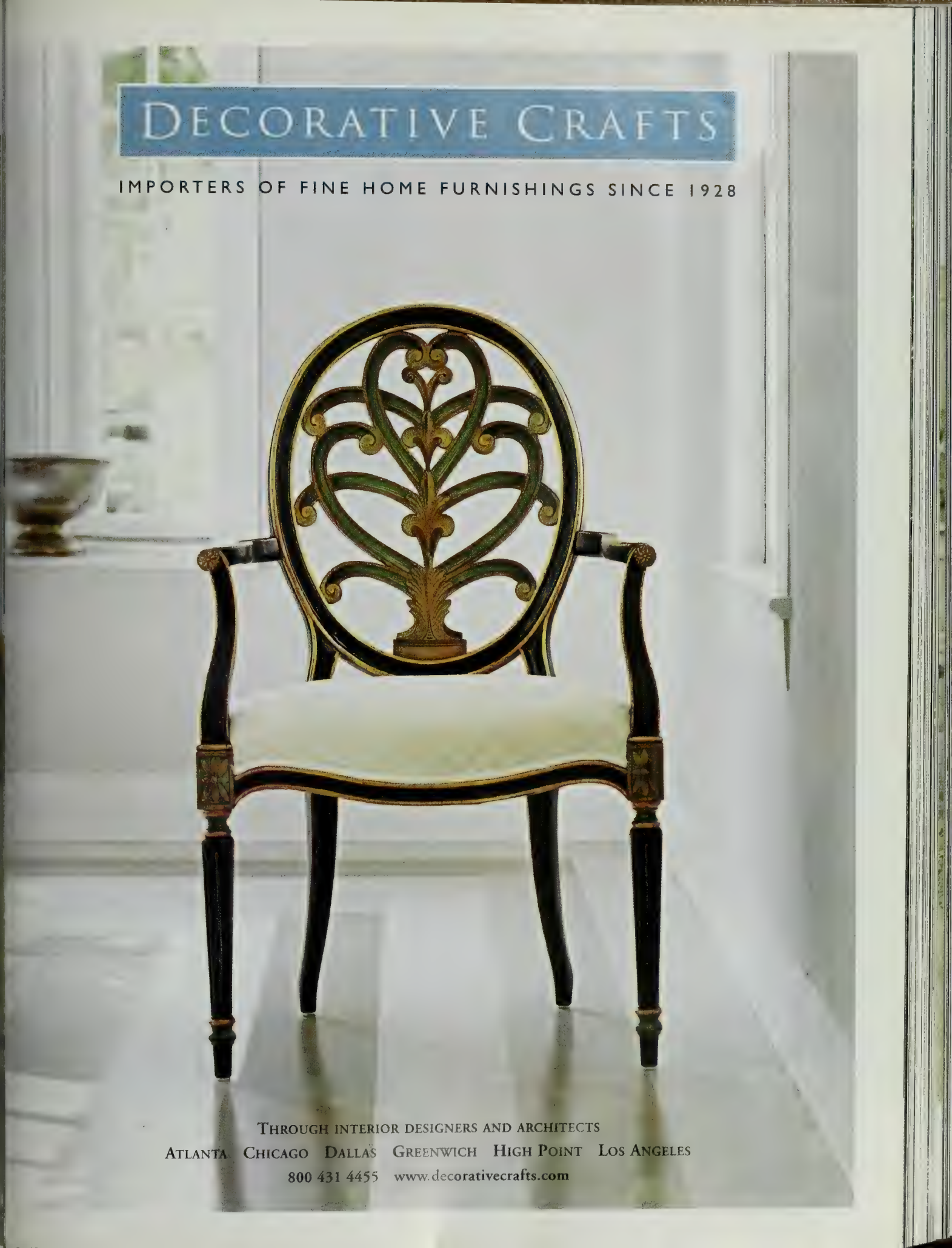
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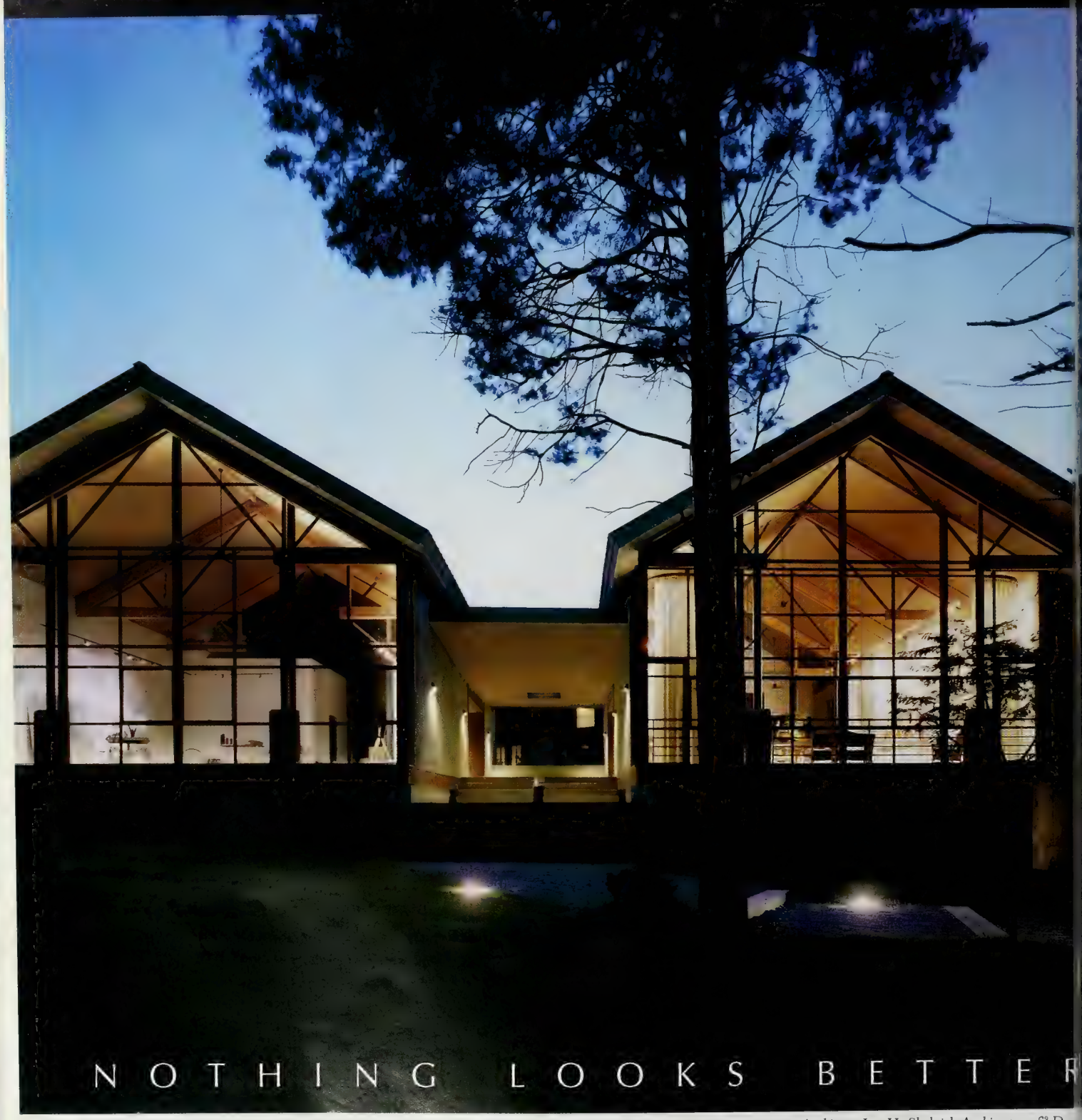
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MARIO TESTINO

By Steven M.L. Aronson

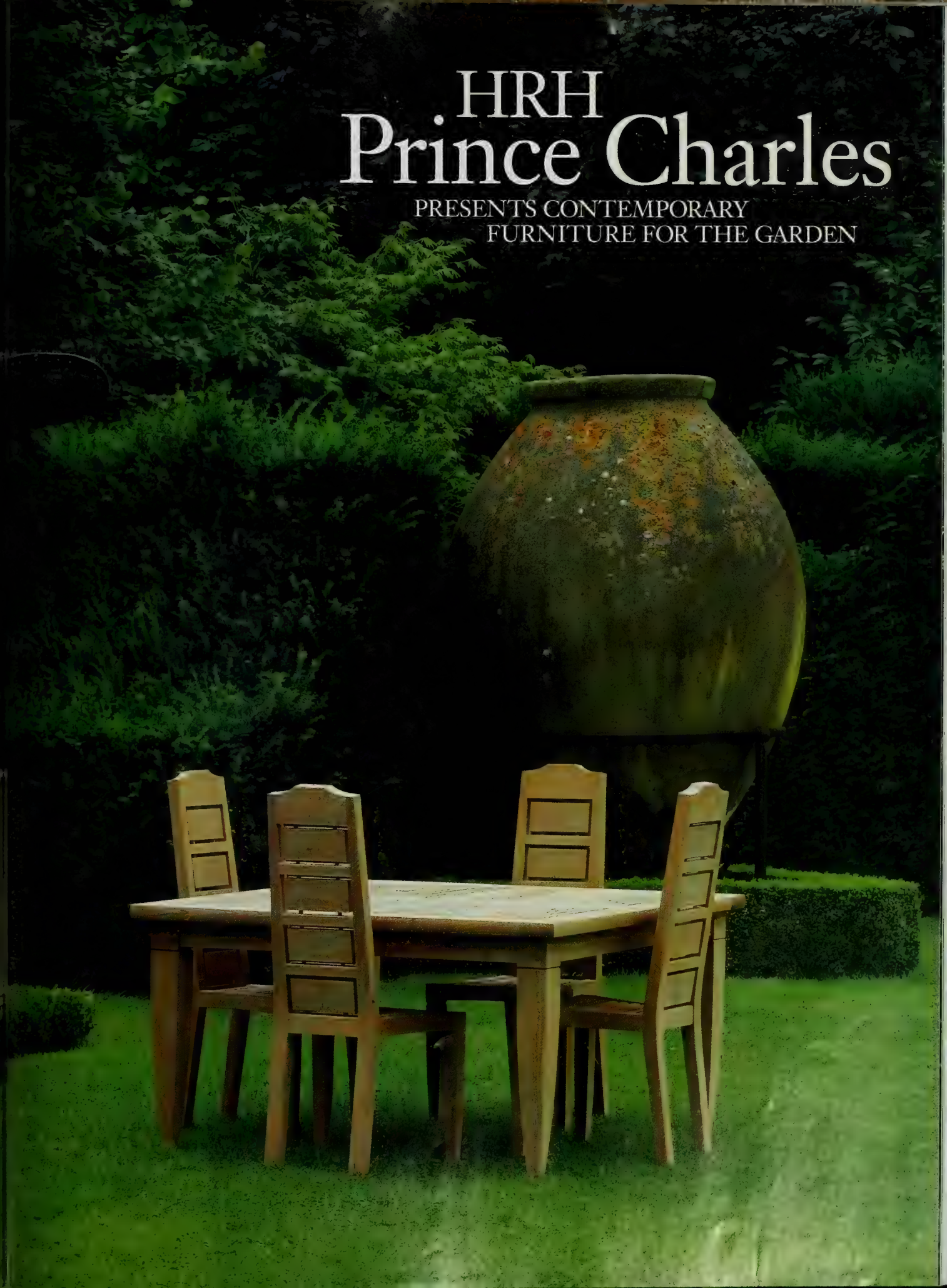
When no less a personage than His Royal Highness The Prince of Wales, whose environmental and horticultural credentials are peerless, commissions a line of garden furniture, trumpets blare and even peonies pay attention. Although "Art in the Garden," as the furniture collection has been dubbed, won't be officially launched (at London's Chelsea Flower Show) until May, *Architectural Digest* has been granted the preview.

The line—consisting of a garden chair, a dining chair, three sizes of dining table, two sizes of occasional table, a bench, a banquette and two parasols—takes its inspiration from some of the inviting garden furniture that Wales–based artisan Stephen Florence designed and built for Highgrove, the Prince's country house haven in Gloucestershire. Its aesthetics were further developed and refined by the two during a series of conversations and perambulations around the Highgrove garden, with its unequaled amplitude and seemingly end-



© DUCHY ORIGINALS

His Royal Highness The Prince of Wales **(above) has commissioned a new line of outdoor furniture as part of a measure to stimulate the woodland economy of Herefordshire. RIGHT: The dining table and chairs.**


HRH
Prince Charles
PRESENTS CONTEMPORARY
FURNITURE FOR THE GARDEN





The line was designed by Stephen Florence, and is based on pieces he created for the Prince's garden at Highgrove. "I strove for a tactile appeal, a sculptural quality and a sense of architecture," says Florence. The dining table (opposite) and dining chairs (above) employ bold geometric patterns not traditionally associated with garden furniture.

"Prince Charles wanted the pieces to be sculptural and tactile," designer Stephen Florence confides.



less resonances. The furniture project would embrace the Prince's primary concerns, which were and remain: on the creative front, form and function; on the environmental, sustainably managed forests, where trees are systematically replaced ("Nature," which this royal above all others reverences, "never allows us to have anything for nothing," he has said); and on the practical side, employment for a variety of local craftsmen and an altogether regenerated rural economy.

"Prince Charles wanted the pieces to be sculptural and tactile," Florence confides. "He saw them, in fact, not only as useful things to sit on and contemplate a garden *from*, but as things in a garden to be looked *at*, ornamental in their own regard: artifacts that would enhance the beauty and geometry of the setting." The Prince's attention to detail, Florence adds, is "greater than anybody would believe possible from anyone in his position—he gives you free rein to express yourself, and then he makes his own very forthright suggestions. I went ahead and did sketches and drawings for each piece and he approved them, and then we had the prototypes built and he approved those."

The furniture was envisioned by the Prince with more—and less—than a palace (or castle, or even manor) in mind. "It was conceived to suit almost *any* nice garden—I can see it sitting just as comfortably on the terrace of a penthouse in Manhattan as on the grounds of a house in the South of France," says the designer. The pieces, while hardly strangers to classical proportion, have a modern and, at least in the case of the two sorts of parasol, a daringly contemporary air (one, multicolored, looks as if it is made all of fantastic spiky bird-of-paradise flowers; the other has its structural ribs



Above and Right: "The scrolled balusters under the armrest of the garden chair have a real sense of movement," says Florence. "They evoke impressions of natural forms."





The pieces, though hardly strangers to classical proportion, have a modern and even a daringly contemporary air.



on the outside, resembling a gigantic spider's web). To Florence himself, there's a "slightly organic feel" to his creations: "Quite a few of them have the shapes and forms you would see in an animal rather than in a table or chair." And yet, for all the originality of their conception and execution, they appear uncontrived. As far as garden furniture goes (so much of it, after all, is backward-looking and unapologetically nostalgic, limited to variations of Gothic Revival, Japanese or Chinese style, Arts and Crafts, Grotesque, Rustic, even Cubist), these Art in the Garden articles are a breath of fresh air: a far cry indeed from any exhalation the man in the street might expect from a Prince of Wales.

"I think that's one of the illusions, actually—that Prince Charles would want traditional garden furniture," says Florence's associate, Will Bullough, adding, "The fact that he has often spoken out on behalf of certain traditional designs is really no reason to imagine that he isn't just as receptive to interesting innovative designs. But because the Prince is universally associated with lofty histori-

All pieces are made from sweet chestnut harvested from the Aconbury Wood, which is managed by the Prince's Duchy of Cornwall near the town of Hereford. The pale hardwood combines sleek elegance with the durability of oak. LEFT: The top of the large occasional table echoes that of the dining table. ABOVE: The slatted banquette.



"We wanted the pieces to look as though they were made today, not yesterday," says Florence, who consulted with Prince Charles on designs. ABOVE: The small dining table.



LEFT: The garden bench marries hard, horizontal lines with subtly organic curves. BELOW: The canvas pillow "has the same motif as the tabletops," notes Florence.



"A few pieces have the shapes you would see in an animal rather than in a table or chair."

cal references, this furniture may come as a little bit of a surprise to an awful lot of people, who will all be expecting it to be very recognizably traditional indeed—and that it's *not*, I think, will be a source of great excitement to everybody."

Just as fundamental to the Art in the Garden project as its aesthetics—and just as dear to the Prince's sentient heart—is its social-benefits program. Bullough, who came to the enterprise from "the timber end of things" (he was a furniture maker who, roughly 20 years ago, went on to found his own now thriving sawmill, the Whitney Sawmill, on the border of Wales and Herefordshire), recounts, "I'd already been in talks with Prince Charles's Duchy of Cornwall. It owns the historic Aconbury Wood just south of the town of Hereford. We'd been discussing different ways in which the natural resources of the community—that is, the wood felled from the Duchy forest, which incidentally was planted at the end of the reign of the Prince's great-great-great-grandmother Queen Victoria—might be used to revitalize local industry."

Three species of wood happen to flourish in the Aconbury forest—ash, oak and chestnut. Ash, Bullough points out, isn't particularly durable outdoors, and as for mighty oak, "In England there's

continued on page 169

We Visit Again...

Royal Residences and Stately Homes of England

A LOOK BACK AT SOME OF GREAT BRITAIN'S MOST CELEBRATED PROPERTIES

By Stephen Calloway

In an ever more hectic and edgy world, there is something deeply comforting and highly romantic about the old houses of England. The castles that have endured a thousand years, the royal palaces that have seen the triumphs—and the tragedies—of successive kings and queens, are special places, and they are steeped in the history of the nation. There remain, too, hundreds of country houses, some very grand indeed and others more modest in scale but still full of a subtle and faded beauty: These are "the stately homes of England" of which Noël Coward sang.

How evocative are the mellow stone or familiar red-brick walls that have withstood the shocks of time, sheltering treasures that have passed from generation to generation. But these houses are not fossils. They form the vibrant powerhouse of the heritage industry in Britain, attracting visitors from all over the world. Importantly, too, they have become laboratories of modern conservation science, the front line for the advance of our understanding and employment of proper methods of care and repair of historic buildings and their precious contents.

After World War II—when many of England's stately homes were either requisitioned for military use or simply shut up and mothballed—there was a widespread feeling that the day of the great house had passed. But today interest in the English royal palaces and country houses is greater than ever before.

It is now nearly 20 years since "The Treasure Houses of Britain," that memorable blockbuster show at the National Gallery of Art in Washington, D.C., drew record crowds, encouraging a whole new audience to explore the fascinating world of old houses and the grand traditions of English collecting. Since then, *Architectural Digest* has featured many great English properties and collections. As we revisit a selection of the best, it is clear that they are in good shape and full of life.



DERRY MOORE

The Royals

SANDRINGHAM

January 1991

From Easter to fall, the grounds of Sandringham, and a few of the main rooms, are open to the public, even though the Norfolk house remains by far the most intimate—and best-loved—of the royal residences. Acquired by Queen Victoria's son Edward in 1862, Sandringham has always been the royal family's private country house rather than an official palace. It was rebuilt in 1870 by architect A. J. Humbert in a Jacobean Revival style with elaborate chimneys and distinctive gables (these pages). A ballroom was created in 1883, and further rebuilding after a fire in 1891 added an extra story. Large stone bay windows overlook the lawns and lake. Inside, the atmosphere is redolent of the Edwardian era, and it is still very much a family home for Queen Elizabeth (above).



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Westminster Abbey

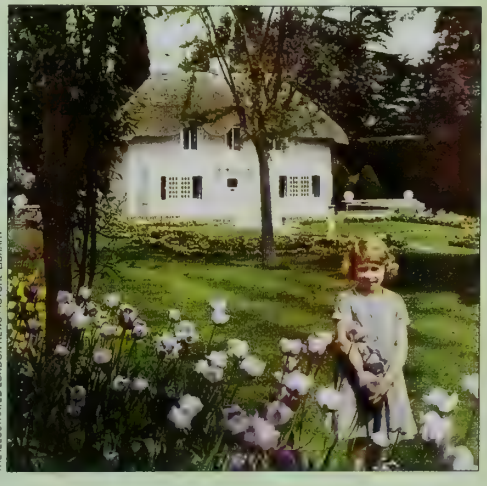
THE ROYAL LODGE

June 1985

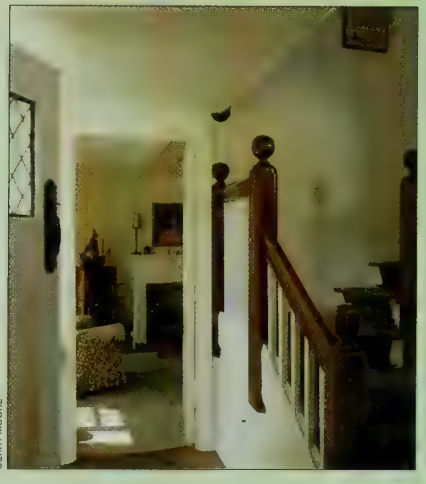
The Royal Lodge, a storybook neo-Gothic house nestled in Windsor Great Park, a short distance from the towering castle, owes its present appearance and convivial atmosphere above all to the late Queen Mother (right, with two of her grandchildren, Prince Edward and Lady Sarah Armstrong-Jones). She loved and cherished the place for more than 60 years. As the Duchess of York, she first lived there in the 1930s, with her husband, later King George VI. Together they laid out the gardens, in which they took enormous pleasure. At that time the house was extensively remodeled, retaining its historic detailing and forming the perfect backdrop for a mix of antiques and plumply upholstered sofas and chairs (left). Following the abdication crisis in 1936, the young couple—now king and queen—moved, reluctantly, it is said, to the official royal apartments in Windsor Castle. After the king died in 1952, the Queen Mother moved back to the house she loved and lived there for another 50 years.



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DERRY MOORE

THE ROYAL PLAYHOUSE *February 1988*

"Bwythen Bach to Gwellt"—The Little House with the Thatched Roof—was given to the six-year-old Princess "Lilibet" (above), now Queen Elizabeth, by the people of Wales in 1932. Not a doll's house but a real house in Windsor Great Park "wherein the little owner can spend many happy hours practising the domestic arts," the playhouse is complete in every detail, down to a kitchen fitted with a Freezolux refrigerator, electric lights, a library with miniature books and an oak staircase in the entrance hall (above). Everything was built to two-fifths normal size, making the ceilings just four and a half feet high, so grown-ups—even including "Grandpa England" and "Granny Queen" (King George V and Queen Mary)—entered on hands and knees when the little princess gave her first tea party.

FROM *THE ENGLISH ROOM* BY DERRY MOORE AND MICHAEL PICK/CROWN PUBLISHERS, INC.



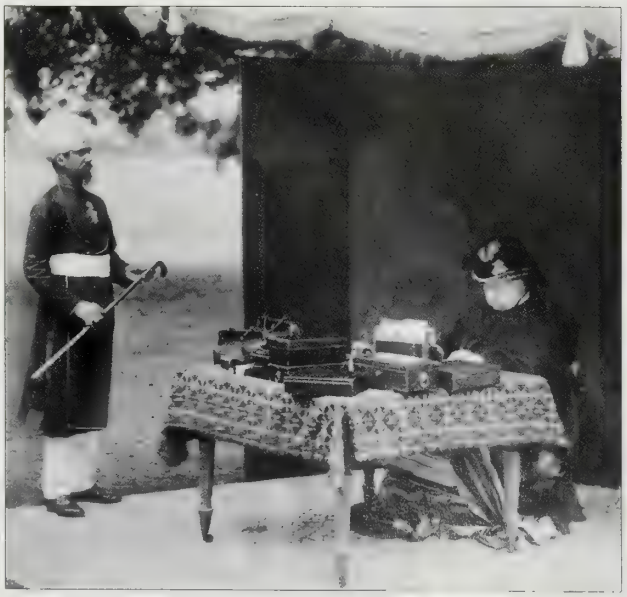
DERRY MOORE

FROGMORE HOUSE

January 1993

To escape the formality of court life, Queen Charlotte, wife of George III, commissioned the leading architect James Wyatt in 1792 to create a house in Berkshire to "furnish me with fresh amusements every day." Wyatt recast the dingy, 17th-century Frogmore House in a light and airy style, setting it beside a serpentine lake in a picturesque landscape (left). There, Charlotte and her daughters spent their days painting, reading and tending their plants. By 1841 the Duchess of Kent was in possession of it. Her taste for chintz (right) and her passion for the color lilac still prevail. Her daughter, Queen Victoria, loved Frogmore; attended by a servant, she would take her state papers and work at a table in the garden (below left). The 1850s teahouse (below) is still used by the royal family. Recent work at Frogmore set a new benchmark for historic preservation.

Queen Charlotte asked James Wyatt in 1792 to create a house to "furnish me with fresh amusements every day."



WINDSOR CASTLE, ROYAL ARCHIVES © 1992, HER MAJESTY THE QUEEN

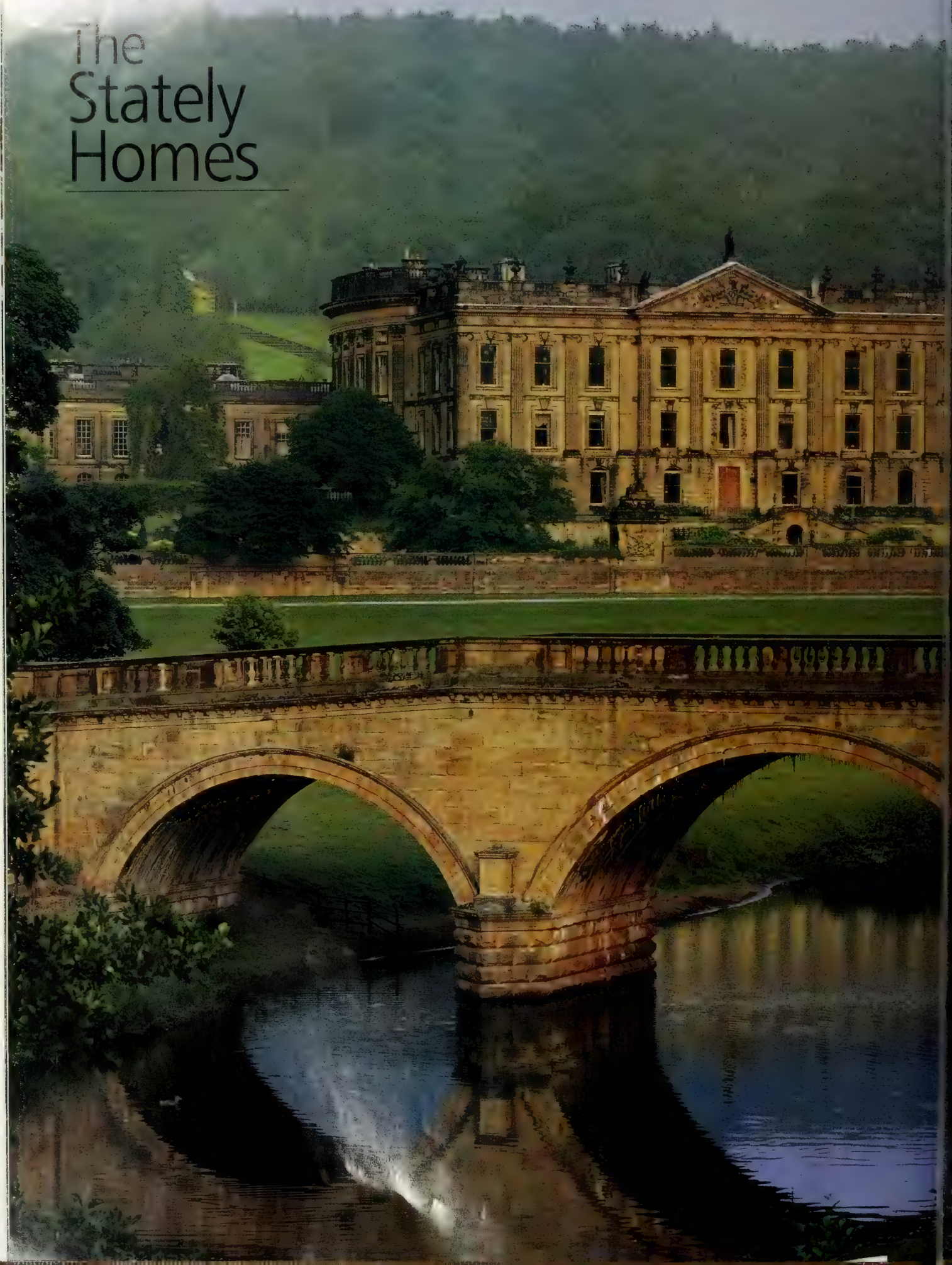


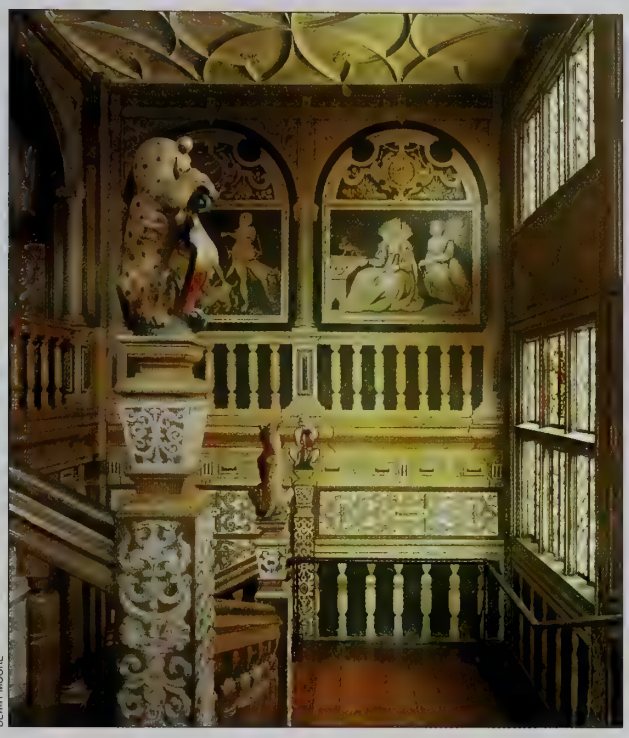
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DERRY MOORE



The Stately Homes





DERRY MOORE

KNOLE *June 1985*

The ancient red-brick house in Kent contains 365 rooms and resembles a rambling medieval village. Built between 1456 and 1486, it came into the possession of Thomas Sackville, first Earl of Dorset and a favorite of Queen Elizabeth I's. He spent the last five years of his life—from 1603 to 1608—transforming the building. His Great Staircase (left), rebuilt circa 1605, combines intricate carving, trompe l'oeil architecture and decorative panels in a style part Gothic and part Renaissance. A panoply of shields and heraldic beasts proclaims the pride of the Sackvilles.

CHATSWORTH
June 1985

The Derbyshire seat of the powerful Cavendishes since 1549, Chatsworth was remodeled in palatial style from 1686 to 1707 by William Cavendish, first Duke of Devonshire. Set in a ravishing landscape laid out by Capability Brown and Joseph Paxton and with a 1760s ornamental bridge spanning the Derwent river (left), Chatsworth is one of England's great treasure houses. Successive dukes filled the house with superb pictures, classical sculpture, old-master drawings and rare books. The present duke, the 11th, and his duchess (Deborah, one of the celebrated Mitford sisters, right) found the house nearly derelict in 1958. Their tireless efforts have made Chatsworth thrive. Their additions to the collections include modern books and portraits by Lucian Freud.



DERRY MOORE



DERRY MOORE

DRAYTON HOUSE

January 1991

Approached down a drive like a winding lane and heralded only by a wood gate and a modest gatehouse, Drayton, the Northamptonshire home of Lionel and Teresa Stopford Sackville, remains little known even to aficionados of the English country house. But it is a gem, a quintessentially English mix of grandeur and informality (left). Medieval in origins and to outward appearances, Drayton's fortified walls shelter some architectural surprises. Working within the original walls—some dating to 1328 with additions made in 1584—architect William Talman created the barrel-vaulted great hall (right). Now hung with historical portraits, this grand space retains Alexander Roos's striking marbleized scheme of 1850, which has been meticulously conserved. The dining room (below) features a painted ceiling.



DERRY MOORE



As George III gazed upon the parterres and pinnacles of Blenheim, he was heard to sigh, "We have nothing to equal this."



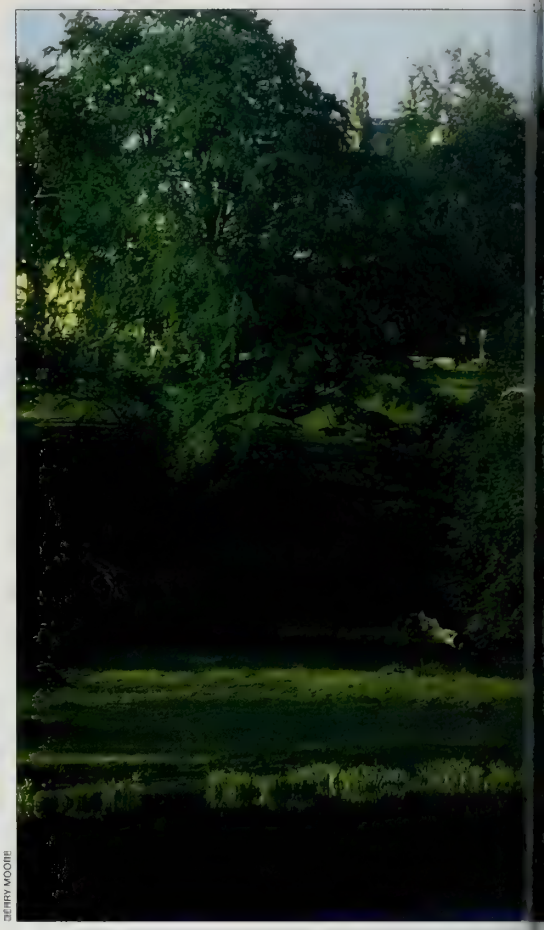
DERRY MOORE

WADDESDON MANOR *January/February 1980*

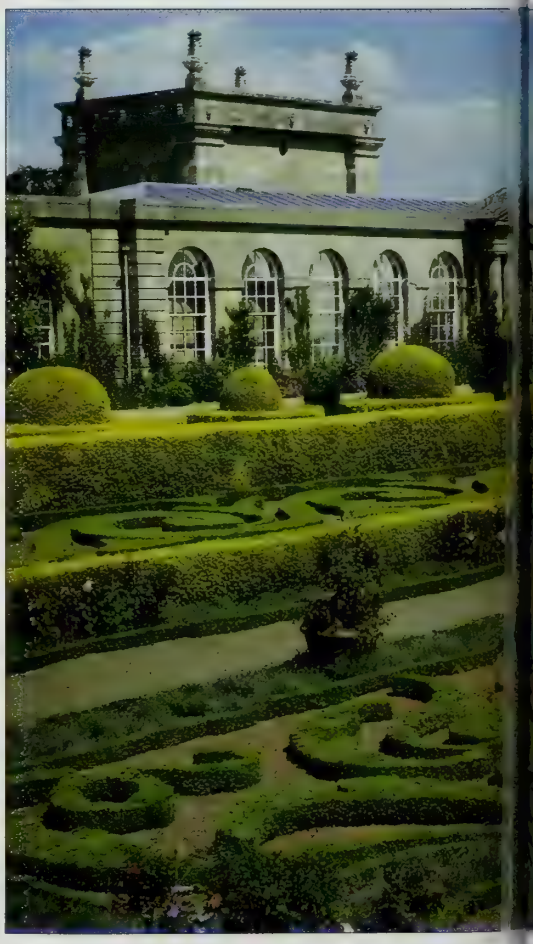
The extraordinary success of the Rothschilds as Europe's bankers allowed them to build and collect on a prodigious scale. So grand were their houses, so rich their collections, that the phrase *"le goût Rothschild"* was coined to describe their taste for a particular sort of 18th-century opulence. Baron Ferdinand de Rothschild, the shy aesthete of the family and unsuited to business, lived quietly, honing his exquisite sensibilities and building the improbable, château-style Waddesdon Manor in Buckinghamshire (above). Between 1874 and 1889, French architect Gabriel-Hippolyte Destailleur used old boiseries and mirrors from demolished Parisian mansions to create a backdrop for the baron's treasures. Sateen drapes the four-poster in the Portico Bedroom (below).



DERRY MOORE



DERRY MOORE



DERRY MOORE





BLENHEIM PALACE

November 1981

The grandest of Baroque houses, Blenheim Palace in Oxfordshire was built by Sir John Vanbrugh, the most theatrical of English architects, as the gift of Queen Anne to John Churchill, Duke of Marlborough and victor of the battle of Blenheim in 1704, the decisive action of the War of the Spanish Succession. The impetuous Vanbrugh and his more patient and precise assistant Nicholas Hawksmoor created in stone and wood and gilding a mirror for the great soldier's expansive personality. Later, as George III gazed upon the parterres, towers and pinnacles (above and left) and the great trompe l'oeil dining saloon (right) of the only palace in England that he did not own, he was heard to sigh, "We have nothing to equal this."



DERRY MOORE

APSLEY HOUSE *November 1996*

Almost all the great London houses of the nobility have gone. Apsley House, the mansion of the first Duke of Wellington—known as "Number 1, London" for its commanding position at Hyde Park Corner (right)—offers a unique insight into 19th-century high society. Acquired shortly after the Iron Duke's victory over Napoleon at Waterloo, the plain Adam house was embellished to suit his opulent taste. The Waterloo gallery, which inspired a Louis XIV revival (below), was one addition. The seventh duke gave the house and most of its contents to the nation in 1947, but the family still lives in the private apartments. These include the handsome library (far right).



MASSIMO LISTRI



MASSIMO LISTRI



MASSIMO LISTRI



The west façade of Easton Neston proclaims, appropriately enough, the family motto: *"Hora e Sempre"*—"Now and Always."



DERRY MOORE

EASTON NESTON

January 1991

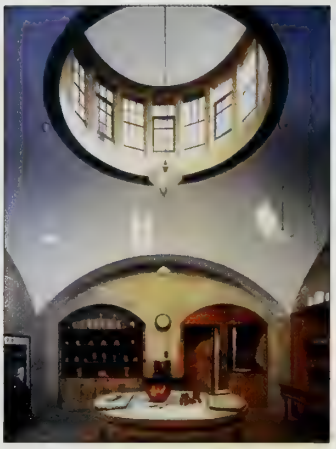
Gilt lettering on the west façade of Easton Neston (above) proclaims, appropriately enough, the family motto: *"Hora e Sempre"*—"Now and Always." The 1702 Northamptonshire house was begun a decade earlier by the newly ennobled Lord Lempster and originally conceived by his kinsman Christopher Wren. But as we see it today, Easton Neston is the work of his cleverest pupil, Nicholas Hawksmoor. Though finances were an issue, Hawksmoor realized his patron's dreams, including the creation of a great hall intended to house a collection of statuary (left). Mortlake tapestries hang in the Tapestry Room (right). In more recent times, the first Baron Hesketh enhanced Hawksmoor's vision by removing Victorian additions. □



DERRY MOORE



PASCAL HINOJS



BILLY CUNNINGHAM



© HORST ESTATE COURTESY COLEFFAX AND FOWLER NANCY LANCASTER ARCHIVES

American Designers on Their English Inspirations

By Stephen Drucker

The history of decoration is the history of England. An overstatement, perhaps, or is it? Century after century, every taste, every discovery, every new current of thought, was brought home triumphantly to London, to be absorbed and refined and interpreted and domesticated, and given back to the world as a "style."

What an extraordinary body of work it is. England is the town houses of Mayfair and the country houses of Oxfordshire. It's the classicism of the Palladians and the rebellions of Soane and Lutyens and David Hicks. The English gave us eclecticism, aestheticism, chinoiserie, the grisaille room, the folly, the cottage, the stately home, the stately home that looks like a cottage, and the queen's hats. And all of this has flowed from the same nation that made an art of coziness. No civilization has ever pursued comfort so diligently.

In the portfolio that follows, with the interior spaces that have inspired them, 11 American designers prove that while the empire may be gone, the sun still never sets on the English room.

Mario Buatta on John Fowler's Hunting Lodge



DERRY MOORE



SCOTT FRANCES

The hall was all of seven by 11 feet, but it was Colefax & Fowler in its purest form.

Imagine a 20-ish Mario Buatta on his first trip to London—how charming must he have been?

"This is unbelievable," he said to himself as he rounded Brook Street in Mayfair. He had stumbled upon Colefax & Fowler, the most English decorating concern in England. Before the day was over, the young decorator from New York had charmed no less than John Fowler himself, growling behind his desk, Buatta recalls, "like some old headmaster." And before the weekend was over, Buatta had conquered Fowler's partner Nancy Lancaster at her house in the country, until the party moved on to Fowler's own Hunting Lodge.

"We drove through a little village," Buatta says, "and came to the most wonderful Gothic gate. And when the door opened, I was in heaven."

The entrance hall was all of seven by 11 feet, but it was Colefax & Fowler—which is to say, England—in its purest form. "If you mixed vanilla, chocolate and coffee ice creams on a plate, you'd have the color," notes Buatta. The walls were decorated with a white-marble Roman medallion and the sun-sign logos of an insurance company. There were two Gothic chairs upholstered in paisley, and planters painted like trellises. On the floor was a scrap of Aubusson.

Teeny-tiny rooms, Buatta remembers. Lumpy beds, too. "There was the smell of an old house that was nurtured and loved," he says, still associating the Lodge with lilies and lemon verbena and a roaring fire. Fowler had a talent for putting things together, says Buatta, "in a naive, completely natural way. Everything seemed to have been there for a hundred years, but he'd only bought it in 1947."

Buatta spent the next 12 Christmases there. "I've seen many English cottages, but this one...." Imagine Mario Buatta speechless.

continued on page 118

Lights Up in London

ROBERT KIME RECASTS A 17TH-CENTURY GEM FOR THEATER PRODUCER SALLY GREENE

Interior Design by Robert Kime
Text by Elizabeth Lambert/Photography by Robert Reck

The stately homes of England are designer Robert Kime's usual territory. "That means most of my clients already have too many houses and too much furniture," he says. "I'm the maintenance man—mending curtains, repairing furniture, rearranging things so they can enjoy what they have, adding a chair or two so they can have a room for doing what they really want to do, which is to slop around like everybody else.

"These houses already have an identity, a past that can be nudged forward but must be acknowledged, so my decorating is deliberately low-key," he continues. "This house was a fresh start, so the fine 17th- and 18th-century rooms could be a portrait of Sally Greene, her husband, Robert Bourne, and their young children."

Greene is an influential part of the London theater. As a producer, she has a talent for recognizing the fizz of a great new play. And as the moving force behind the rescue of fading theaters—the Richmond Theatre, The Criterion at Piccadilly Circus and now The Old Vic—she has a perseverance that has earned the gratitude of many. The night The Criterion reopened, Sir John Gielgud was sitting next to her and said, "They'll remember you, my dear."

The couple's house in Chelsea is the setting for some of the best parties in town, and they needed high-voltage rooms for guests like Mick Jagger, Madonna and Steve Martin.

"I kept reminding Sally that in the theater a stage is only used for three hours," says Kime, "then the lights go down. I could give them a megawatt dining room, but if they wanted to maintain their sanity, there would also have to be rooms that were quiet and serene.

"She was very trusting and said, 'Anything you do is fine,'" says the designer. Well, almost anything. There were two exceptions.

For the dining room, Kime painted the walls a soft moss green to reflect the light off the Thames and the trees outside. She walked in and said, "Whoops. Green is an unlucky color in the theater." Could she have a bit more dazzle, a strong terra-cotta that would immediately warm up guests?





ABOVE: "This house could well be in the country," Robert Kime says of the London residence he designed for theater producer Sally Greene and her husband, Robert Bourne. RIGHT: The 17th-century structure faces the Thames, where houseboats are docked.

OPPOSITE: "You need warm colors in an English house," says Kime, who applied a lime wash to the walls in the entrance hall. "There's more winter than summer in this country." He designed the runner that lines the original staircase. The painting at right is by Cézanne.







Kime can work fairly quickly and still produce rooms the way he likes them—not looking too new.

Out came the paint pots once again, and Kime took great trouble, painting, looking, testing, painting again. "It's not a color that exists," he says. "I wanted something that wasn't pink, wasn't red, would be warm at night but wouldn't look like a furnace on a sunny day. In the end we got the right room for her. That's the important thing."

For the entrance hall, he used sisal to cover up the dramatic black-and-white-marble floor, calm the room a bit and make it feel warmer. Greene said the drama was just what she wanted. "Up came the sisal," says Kime. "That was fine too. Arrivals at this house are meant to be pretty lively."

The peaceful contrast is the master bedroom, with its quiet colors and its remarkable view of the Thames. The designer raised the bed just enough so they could see the river from bed and added lots of pillows to the seat in the big bay window.

"It's the perfect place to sit late at night if I can't sleep," notes Greene. "The view is best in the winter. In the spring there are white blossoms on the trees; in the summer there are green

The light-filled living room "needed some bold fabrics because it's used for entertaining," explains Kime, who created many of the room's fabrics. A Bourne family portrait hangs at left; *Mulberry Tree Lindsey House*, 1966, by Ben Levene is at right.



The bay window in the dining room "has a wonderful view of the Thames," says Greene. "It overlooks a barge we own that our staff lives on." The drapery silk is a copy of a 17th-century Venetian fabric that hangs in the stair hall. An antique Oriental rug is on the floor.

leaves. But in the winter I can look through the network of branches and watch the lights silently floating past. It's very calming, and the gentle quality that Robert has given this room is part of that."

Kime also wanted to give her a room that was just for her, a space where she could close the door and be away from the theater of daily life. Her bath was the right place. "It's a beautiful room," he says, "with good proportions, a view over the garden and a fine fireplace. Why not have the bath next to a desk and a comfortable sofa in there too? It makes a good sitting room."

Kime and Greene are great friends, and they worked well together. She had known of him for years because her sis-



ABOVE: "Sally wanted a warm terracotta color for the dining room walls," says the designer. Grinling Gibbons–style swagging is above the marble mantel, near an 18th-century portrait of a Calcutta merchant by Tilly Kettle. Antique Italian silk covers the table.

LEFT: The stair hall leading up to the dining room is decorated with Greene's collection of prints, drawings and French tapestries—including one of the house itself. "We bought it in Paris before we purchased the house," Greene says. "My husband is convinced it's fate."


"These houses have an identity
that must be acknowledged, so
my decorating is deliberately low-key."



OPPOSITE: "It's a mistake for every room to shout. You need gentleness as well," Kime says of the master bedroom. The 18th-century four-poster tester bed, which the couple purchased from John Stefanidis, is draped with a floral fabric. A chest-on-chest with brass pulls is at right.

ter, fashion designer Georgina Greene, used to go to the shop he had on Pimlico Road and stand in front of his window, admiring the antiques and the fabrics.

"My sister always said she learned everything she knew from Robert's window," says Greene. "Her own house was beautiful, so I had perfect confidence in him."

He has since moved his shop to the top of a hill in Wiltshire (see *Architectural Digest*, January 1995), where his converted barns and pigsties are crammed with splendid fabrics and furniture, both antique and the reproductions he creates himself.

Greene would go out for the day and hit those barns, a happy afternoon plowing through the treasures. "I'd walk in, and he would tell me that everything he thought I should have was on the left," she says. "I would say



ABOVE: Greene's bath includes a sitting area with a 19th-century burl walnut desk and a balloon-back chair. LEFT: Gertrude Jekyll and Sir Edwin Lutyens designed the rear garden in 1912. "The mulberry in the middle is one of the oldest trees in Chelsea," notes Greene.

that all the things I liked were over there, on the right. Sorting that out kept us going all afternoon, but it was fun. The house is big. There was room for everything."

Add the talented people who help Kime make the draperies and paint the walls, and it means he can work fairly quickly and still produce rooms the way he likes them—not looking too new.

continued on page 170

Stephen Sills and James Huniford on Cecil Beaton's Reddish House



AMY ARBUS



CECIL BEATON/COURTESY SOTHEBY'S LONDON

The drawing room, says Sills, "was eclectic, funny, masculine, in a very polished Edwardian way."

Let's make a list of the least likely things that Stephen Sills and James Huniford would be drawn to in a room: Aubergine walls. Shirred lampshades. Flowery porcelain cachepots on pedestals, in niches, on the floor. Crystal chandeliers and gilt columns and chintz draperies as elaborate as ball gowns.

"I can imagine Greta Garbo and a lot of funny old English aristocrats sitting around smoking," says Sills. If only these two oh-so-American designers could have attended one of those postwar evenings at Reddish House, the Sussex country house of the great Cecil Beaton. Technically Beaton was neither a decorator nor an archit[illegible]t, says Huniford, he was "the real thing"—a grand Englishman with grand English style who was absolutely true to his era.

The drawing room at Reddish House is the best-known of his rooms. Its formidable architecture remained the same over the years, but it went through various decorative lives. But always, says Sills, "it was eclectic, funny, masculine, in a very polished Edwardian way."

Sills was all of 16 when he first became fascinated by Reddish House, and it has never lost its hold on him. "Yet I don't want to re-create the English country life in a New York City apartment. I was instructed that, to be really great, you have to understand the period in which you live." And that's a lesson sometimes best learned from a shirred lampshade in a black-and-white photograph of a world 50 years ago and 3,000 miles away.

Mica Ertegun on a Geoffrey Bennison Living Room





PETER FREED

Bennison had a gift for theatrical design. From that sprang his talent for creating an atmosphere.

Totally English," Mica Ertegun calls Geoffrey Bennison, the decorator and antiques dealer whose work she feels represents "shabby chic" in its most artful, most sophisticated, most brilliantly executed form.

"Of course," she says, "he started as a painter." Bennison had a drawing style like Ingres's and a gift for theatrical design. From that sprang his talent for creating not just a room but an atmosphere. For Isabel Goldsmith's apartment in London, one of Ertegun's favorites, Bennison dreamed a Pre-Raphaelite dream, with *faux-bois* and stenciling, patterned fabric upon patterned fabric and a magnificent Napoleon III lace panel at the living room window. And, Ertegun adds, "all of those little statues."

"I am not into that," says Ertegun, who is known for the carefully edited room. "But I am fascinated by it. Even when you go into the most modest English house, there are so many objects."

A Bennison object was not like anybody else's, however. Bennison launched himself with an antiques stall, and early in his career people gathered at dawn on Fridays to fight for his week's discoveries. "He had a fabulous eye—he could appreciate anything," Ertegun says. "I often found myself attracted to things that had absolutely nothing to do with my taste."

In the English house, she observes, "there is a certain comfort. They love to connect with the cozy." This may well be the greatest English gift to decoration, and it has had an effect on Ertegun, although within limits.

Alas, the Englishman's enthusiasm for dogs on the sofa and loosely fitted slipcovers may never quite translate exactly. "In this country everything has to be crisp," says Ertegun. "I understand. I like crisp, too."

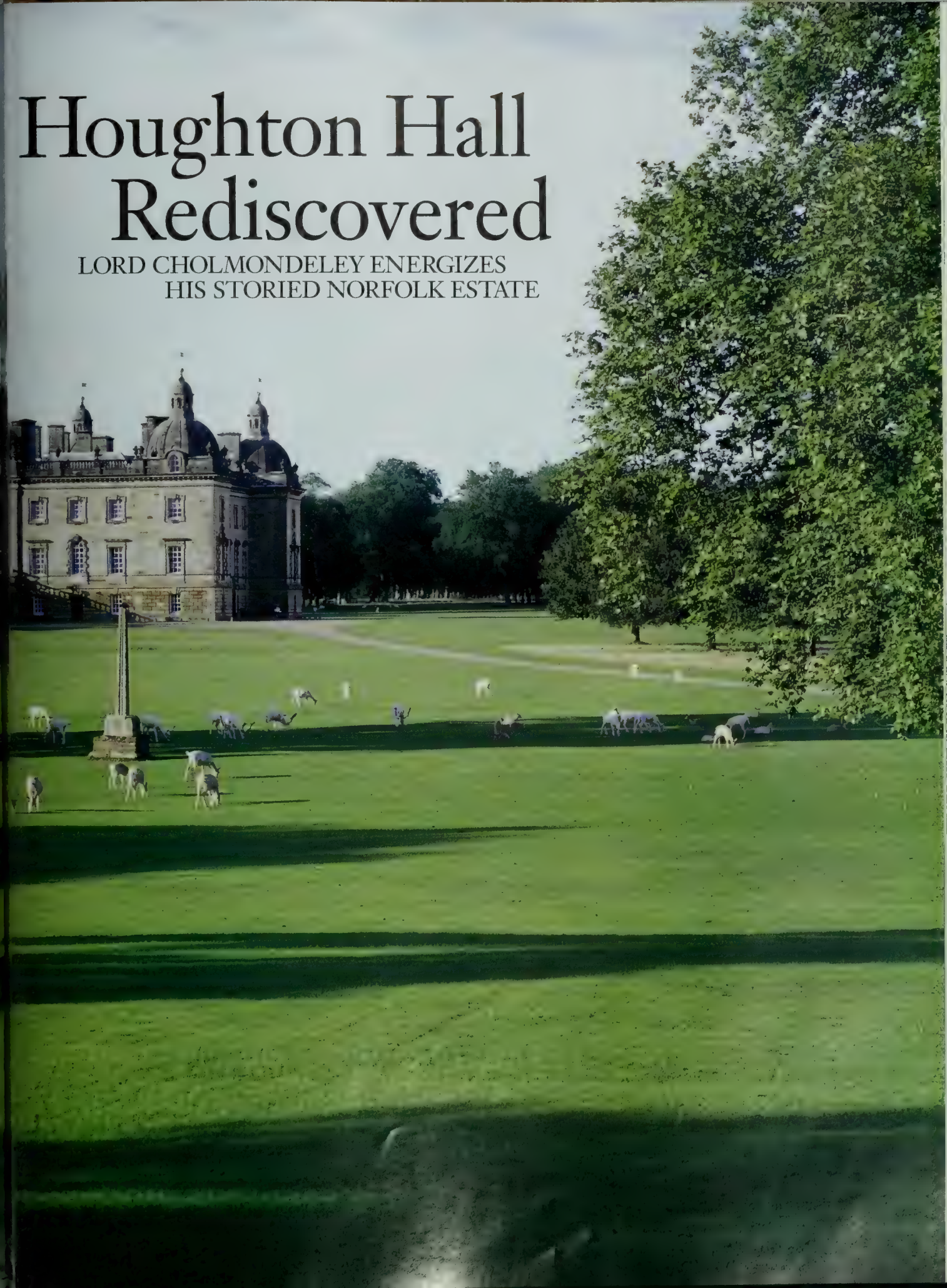
continued on page 130



The construction of Houghton Hall in Norfolk, one of the family seats of Lord Cholmondeley, was begun by Sir Robert Walpole, Great Britain's first prime minister, in 1722. Among the celebrated architects who worked on the Palladian house at various stages were James Gibbs, Colen Campbell and William Kent.

Houghton Hall Rediscovered

LORD CHOLMONDELEY ENERGIZES HIS STORIED NORFOLK ESTATE



Text by Elizabeth Lambert
Photography by Jonathan Pilkington





State Rooms

Left: The double-height Stone Hall on the piano nobile was fine-tuned by Kent, who collaborated on the design with the leading sculptor of his day, John Michael Rysbrack. The elaborate plasterwork on the ceiling and cove was done by the renowned Italian stuccoist Giuseppe Artari.

Dinners at Houghton Hall were lively affairs, said to be "up to the chin in beef, venison, geese, turkeys, etc., and generally over the chin in claret, strong beer and punch." The extravagance was usual. Sir Robert Walpole ordered Château Margaux and Château Lafite by the hogshead—he went through 522 dozen bottles of wine in one year.

For Walpole, everything was big, including himself. As an 18th-century contemporary observed, his stomach was "at least a yard before his nose." The laughter, the bawdy jokes, the generosity, the bills and, in due course, the debts—all were huge.

In 1721 he became Great Britain's first prime minister. He was called "the Great Man," and indeed he was. Walpole's talents were enormous; the ego was pretty big, too. A country squire who had come up in the world, he decided in 1720 to build a new house on family land in Norfolk, a house that would demonstrate exactly where the money and power lay. Houghton Hall is now considered the finest Palladian house in England.

Walpole's technique was to play off architects the way he played off politicians. All the big names of the day, including arch rivals James Gibbs and Colen Campbell, jostled for favor. Walpole called the shots; however, it's not entirely clear who designed what. In 1725 a newcomer, William Kent, was on the scene. The man had revolutionary ideas about interiors.

He could handle the power game; flattery was the key. The gods and goddesses that Kent himself painted on the ceilings signified that his patron was an educated gentleman. Working with the great stuccoist Giuseppe Artari and sculptor John Michael Rysbrack, Kent designed architectural decoration of a new—and flattering—exuberance.

The idea of a room just for dining was new. Kent was also ahead of his time, designing furniture and silver. Houghton was pretty radical, a bit too much for one fusty contemporary, who felt the innovations were "a composition of the greatest blockheads . . . in architecture that now are." Meaning, of course, that there were exciting things going on.

Walpole could entertain aristocrats in a house grander than their own; he also en-

Left: The Saloon, which was used as a reception room for more formal occasions, still has its original crimson caffoy on the walls and the mahogany-and-gilt chairs. Above the fireplace is a portrait of Catherine the Great that was given to the third Earl of Orford by the empress.

Opposite: Kent dedicated the Marble Parlour to the god of wine; the overmantel frames Rysbrack's *Sacrifice to Bacchus*. The space was unusual for its time, as it was set aside specifically as a dining room. Walpole as chancellor of the exchequer was painted by Jean-Baptiste van Loo.



In 1725 a newcomer, William Kent, was on the scene. The man had revolutionary ideas about interiors.





Private Quarters

Left: "The Yellow Drawing Room's wall silk was rewoven in Lyons from an old fragment found on a chair," says Lord Cholmondeley. Over the mantel is a portrait of his great-grandmother Aline, Lady Sassoon, by John Singer Sargent. The inlaid cabinet is attributed to Pierre Golle.

Below Left: The Hunting Hall, which serves as an intimate dining room, is enlivened by Chinese floral wallpaper that was added in the late 18th century. Walpole met there twice a year with his political associates; the gatherings came to be known as the Norfolk Congresses.

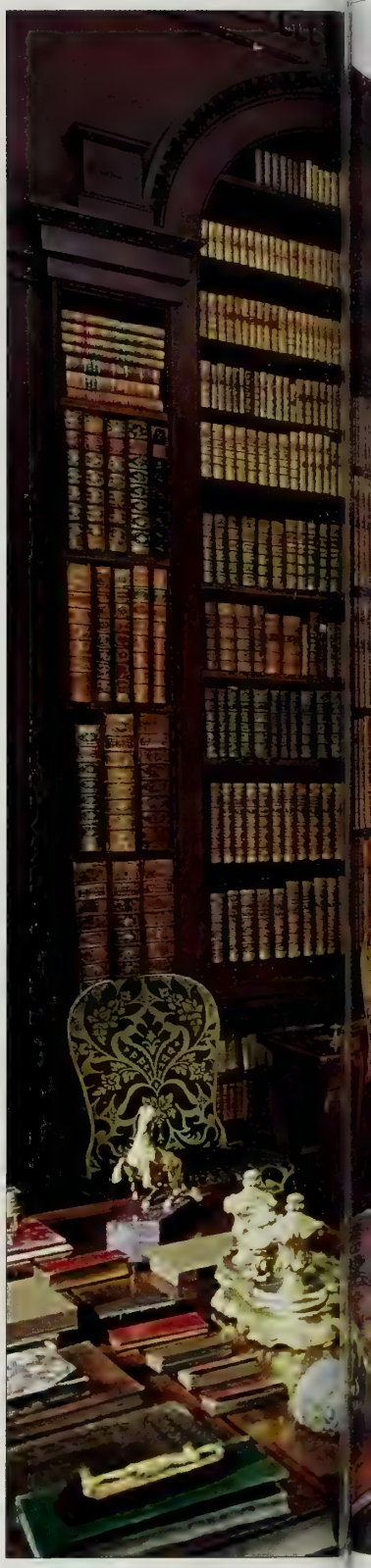
tertained politicians twice a year at his Norfolk Congresses, when he would get his cronies lined up for the next session of Parliament. Those days were described as "a confusion of wine and bawdy and hunting and tobacco." This crowd was not allowed upstairs. The family rooms at ground level were for them, rooms described as "dedicated to fox hunters, hospitality, noise, dirt and business."

The house served all purposes well: Friends and family loved it, but as his youngest son, the writer Horace Walpole, once put it, his "fondness for Houghton has endangered Houghton."

The Great Man had overdone it. Successive heirs had big debts. The two magnificent external staircases became too rickety to repair, and when Walpole's grandson George lost them on a wager, the cost of taking them away was so high that it bankrupted the winner.

The debts continued, and something else had to be sold. It would be the paintings, the most important collection in England. Rumors began that the pictures were not available. Catherine the Great had already done the deal. "The Walpole pictures are no longer to be had," she wrote, "for the simple reason that your humble servant has already got her claws on them, and will no more let them go than a cat would a mouse."

By 1779 the paintings were gone, but at least the house





and the furnishings were intact. Walpole's daughter had married into the Cholmondeley family; after her grandson inherited, he chose to live at Cholmondeley Castle in Cheshire, and Houghton languished—unoccupied, unloved and unfashionable.

The Duke of Wellington almost bought it after his victory at Waterloo, but he didn't want a house associated with another hero. The family tried to sell it at auction, but it didn't reach its reserve price. As Prince of Wales, Edward VII considered it but preferred the adjoining estate of Sandringham.

Finally it was rented as a glorified hunting lodge. Occupants installed their own furniture, and the noble Stone Hall suffered the intrusion of potted palms, a grand piano and overstuffed furniture.

A portrait of George I by Sir Godfrey Kneller, hung in an ornate Kent frame, overlooks the library. The space, Walpole's former study, is in a corner tower. His leather-bound volumes—ranging from English and French literature to natural science and history books—fill the shelves.









OPPOSITE: Lord Cholmondeley (above) has kept the Blue Velvet bedroom much as it was; his grandmother Sybil had John Fowler design the bed textiles with velvet wall hangings taken from her brother's house. Arranged about the room are 18th-century family portraits and still lifes.

TOP: "The new plantings of lime trees near the west façade are meant to re-create an 18th-century context," he says. "The grand staircase was put back by my grandmother in memory of her husband." ABOVE RIGHT: "The small reflecting pool is based on one I saw in Granada."

No matter; most of Walpole's treasures were safely in storage. When the fifth marquess and his remarkable wife, Sybil, realized the glories of Houghton and decided in 1918 that the house should be lived in once again, the furniture still had the original velvet upholstery fabric, and walls still had their hangings. She spent her own fortune restoring the interiors and rebuilding one of the missing exterior staircases, and she brought in superb pictures and furniture from the estate of her brother, Sir Philip Sassoon.

Sybil Cholmondeley was one of the most colorful figures of her generation. She raced Bugattis at Monte Carlo; she went to the first night of Stravinksy's *Rite of Spring;* she played piano duets with John Singer Sargent. When President Mitterrand came to lunch, he made her an officer of the Legion of Honor for service during World War II.

On her 90th birthday the queen and the royal family joined the celebrations. That night the Houghton silver was out and gleaming, tables were set up in the Stone Hall, dinner was served from the Marble Parlour, a jazz band played in the Saloon, and fireworks lit the wide Norfolk sky.

"She knew *everyone*, and they adored her," says her grandson David Cholmondeley. "When we were children she used to take us around the State Rooms and explain the stories in the paint-

continued on page 171

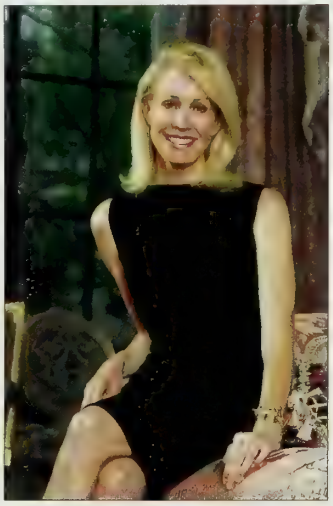


"Flowers would be distracting next to the house," Lord Cholmondeley explains. They're all in the walled garden. Houghton Hall deserves to dominate the landscape.

Landscape designers Isabel and Julian Bannerman and Lord Cholmondeley worked together on the layouts for the five-acre walled garden. Deep flower borders and a long grass lane lead to a rustic temple made from green-oak logs. White roses grow on the wood supports.



Joanne de Guardiola on the Chinese Room at Claydon House



PETER FRIED



NATIONAL TRUST PHOTOGRAPHIC LIBRARY/ ANDREAS VON EINSIEDEL

Using modesty to great effect has always been one of the talents of the English. Claydon House, a National Trust property in Buckinghamshire, is all modesty on the outside, but inside can be found one of the most remarkable interiors in the country, begun in the 1750s at a high point in the craze for chinoiserie. The frothy carvings of its Chinese Room look as if they're made of meringue; if not meringue, then surely plaster; but in fact they are wood, carved by Luke Lightfoot, who to this day is a complete mystery. There is no record of his having ever had any patron other than the second Earl of Verney at Claydon House.

Joanne de Guardiola simply lights up when the subject turns to chinoiserie: "A Chinese room is the ultimate fantasy room. It literally makes you smile." Claydon, moreover, is a masterpiece, she says, an early instance of bringing a garden theme indoors, something we take for granted now. "The Chinese Room is an extraordinary example of incredible creativity and whimsy, without going over the line of looking foolish," says de Guardiola. "The English in particular know how to balance strong, serious, masculine, Palladian architecture with fantasy elements."

> "The English in particular know how to balance strong, serious architecture with fantasy elements."

In her own work de Guardiola is always searching for the "lighthearted touch" that a Chinese screen or bracket or mirror can bring to even the grandest room. "If it's done well, it's so pleasing to the eye."

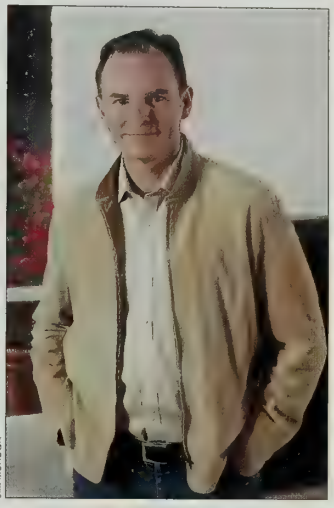
It took considerable searching through the antiques shops of London before de Guardiola finally found that touch of Rococo whimsy for her own living room in Manhattan: a pair of gilt chinoiserie brackets, each more than two feet high, carved with writhing dragons. With two-foot-tall 18th-century ginger jars sitting on them, they live alongside, of all things, paintings by Picasso, Pollock and Motherwell.

"People always walk right to them," she says. And when they do, they smile.

Greg Jordan on Nancy Lancaster's Tobacco Bedroom



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JIM MCHUGH

"It's perfect," says Jordan. It's the most ethereal room imaginable.

Once in a generation along comes an American with a feeling for English style even greater than the Englishman's. During the mid–20th century that American was Nancy Lancaster, whose improbable life took her from Richmond, Virginia, to a celebrated decorating partnership with John Fowler in London. Who can truly say they love interiors if they have not made the pilgrimage to Lancaster's barrel-vaulted room in London, if only to see precisely what shade of yellow the most photographed room in decorating history really is?

The Tobacco Bedroom at her 18th-century country house, Haseley Court, in Oxfordshire, decorated in the 1950s, is less well known but no less a defining moment in English decoration. "It's perfect," says Greg Jordan. "There's something so palatable about her sense of luxury. Her *brevity* of luxury." It's the most ethereal room imaginable, entirely brown and white and cream. "I think that's very modern," Jordan says. A Dufour wallpaper mural animates the room, but not too much, given its muted colors. The carpet was the model for one of Colefax & Fowler's best-known designs, *Roses and Ribbons*.

"It's all so simple," Jordan says with awe. "She used elegant materials in the most to-the-point way. There's not an extra meter of fabric stitched into those bed hangings."

In truth, English rooms are very decorated, Jordan explains, but their structure is rarely obvious. In the Tobacco Bedroom, "things are exactly where they're supposed to be," he says. "There's a place to sit, to sleep, to lounge, to read."

Dreamy is the word for this room, Jordan adds. "But let's not forget, this is the same designer who was quite comfortable doing lime-green curtains lined with coral."

continued on page 138

Just Add Water

THE DUCHESS OF NORTHUMBERLAND'S RECIPE FOR ALNWICK CASTLE



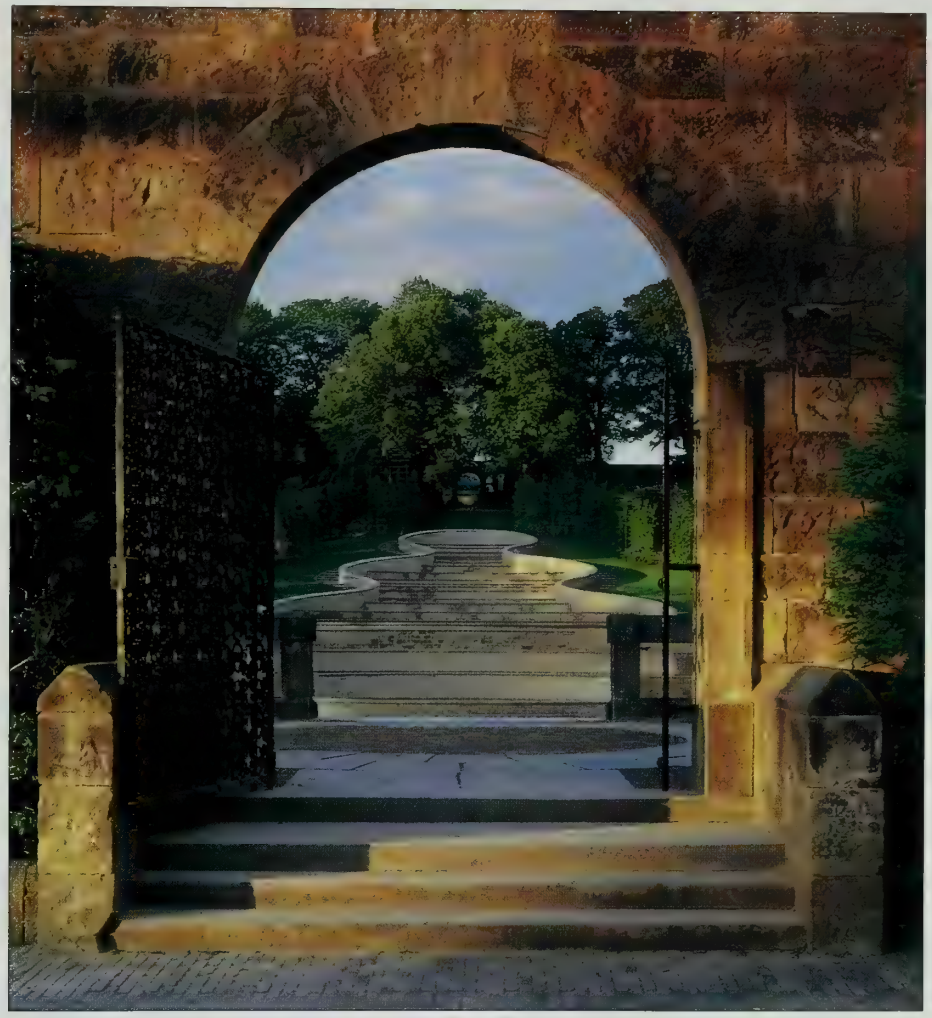
When Harry Percy, Jane Percy's brother-in-law, died suddenly and unexpectedly at the age of 42 in 1995, it was not simply a family tragedy but an event that turned her life—and that of her husband and four children—upside down. For Harry Percy was the 11th Duke of Northumberland. He was a bachelor (and something of a playboy) and had no children, so the title passed to Jane's husband, Ralph, who was duly created 12th duke. Jane Percy therefore found herself a duchess. Although she was hardly a "commoner," as some sections of the press described her at the time, it was quite a change in status for Percy, the daughter of an Edinburgh stockbroker, then in her early 30s. A duke holds the most senior rank in the English aristocracy, after the royal family, and there are just a handful at the moment, including the queen's second son.

The new duke and duchess immediately decided to make Alnwick Castle (pronounced "Annick") in Northumberland their principal home and set

Landscape Architecture by Wirtz International
Text by Tim Richardson/Photography by Jerry Harpur

BELOW LEFT: Designed by the Belgian father-and-son landscape architects Jacques and Peter Wirtz, the 12-acre Alnwick Garden in Northumberland features a cascading central fountain with varying displays, such as "volcano." The garden is open to the public.







"This is a park for the people of the North," says Jane Percy, Duchess of Northumberland (left), who conceptualized the project and lives in the adjacent Alnwick Castle with her husband, Ralph, Duke of Northumberland. ABOVE: A view from the courtyard. The gate is 16th century.

about refurbishing the private apartments. But the duchess soon felt she needed a bigger project, and her eye fell upon the massive 12-acre walled garden—possibly the largest in existence. In the 19th century it had contained a magnificent formal Italianate garden, together with hothouses for fruit and an extensive vegetable garden, but now, apart from a commercial tree nursery in one corner, it was largely overgrown.

The duchess decided against simply restoring the Italianate garden and instead began sounding out contemporary landscape architects with her idea for a spectacular modern water garden that would act as a visitor attraction rather than a horticultural extravagan-



ABOVE: "I built the cascade to ensure that children would be interested in coming here," says the duchess. Computer-controlled streams of water are powered by a massive underground pumping system; the taller spouts reach over an intersecting walkway and land in a lower basin.



"The human being is steered by the volumes of the plant material," says Peter Wirtz, "like a pinball in a pinball machine." RIGHT: Flemish bricks line the path beneath one of two pergolas located near the cascade. The more than 850 hornbeam trees were imported from Holland.

za, in the process providing a new focus for tourism in the far north of England. "The phrase *theme park* is rather derogatory," the duchess says. "But in Europe, *theme* is not a dirty word. Alnwick is not a theme park—it's sort of halfway between that and a garden. It's a tourist attraction." The duchess believes her unstuffy philosophy breaks new ground in the traditional world of British gardens. "There's a division in people who open gardens to the public in Britain: They like people to see the gardens, but they don't really like children. But, being basic about it, children direct their parents to visitor attractions."

The duchess eventually opted for the Belgian father-and-son duo Jacques and Peter Wirtz, who are acclaimed for their cool compositions of clipped hedges, canals and smooth grass. The Wirtzes' design comprises three sections. The focus is an enormous, 260-foot-long, serpentine-edged cascade, enlivened by ever-changing, computer-controlled fountain displays (there are 120 separate jets). In the walled section at the top of the cascade is a grandly scaled ornamental garden. Finally, there is to be a series of gardens at the foot of the cascade, incorporating more water features and child-friendly themed areas. The design and the visitor numbers (210,000 in the first five months, against a projected figure of 68,000 for the whole year) make it a restless place: "I've never been in the garden on my own," the duchess says. "You can't just sit and have peace and quiet. It was not built for that reason."

The fountain displays are a great crowd-pleaser, and the plan is to open the garden at night and introduce fiber optics, for an even more spectacular effect. The logistics of creating such an ambitious water display proved challenging. "If I had known what was needed to make water jump over hedges, I would not have done it," the duchess admits. "It's unbelievably complex. The

OPPOSITE: A lawn surrounds a pebble-lined rill leading to one of a pair of fountain pools encircled by fastigiate oak trees. The formation is "redolent of the memorials to Rousseau at Ermenonville and to Diana, Princess of Wales, at Althorp," notes Peter Wirtz.


"Alnwick is not a theme park—it's
sort of halfway between that and a
garden. It's a tourist attraction."

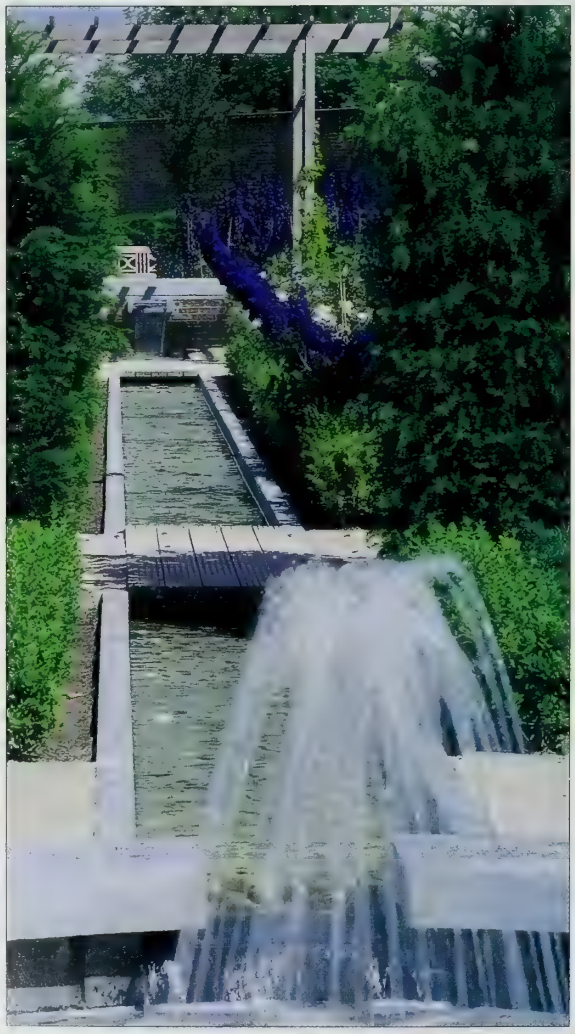


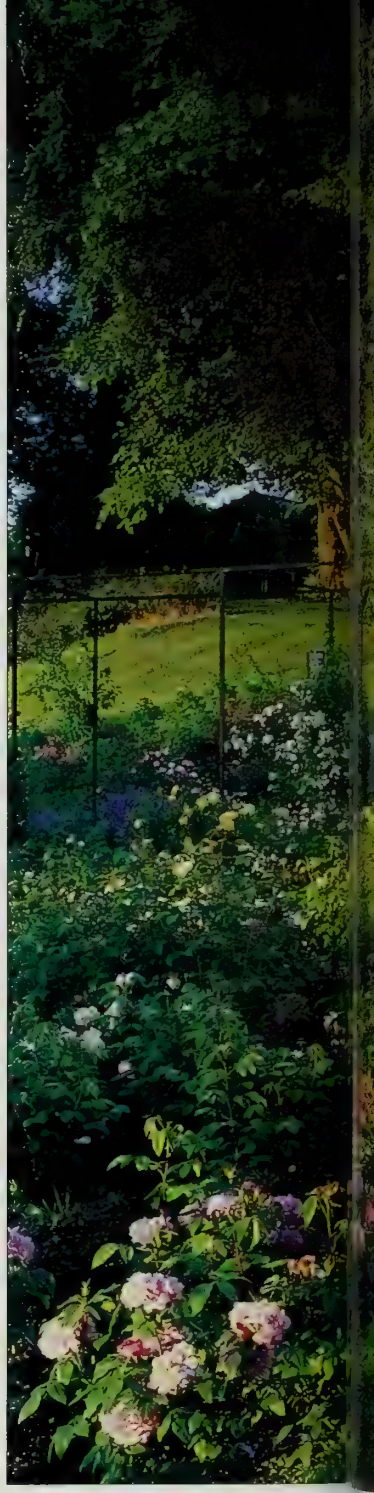
ABOVE: For the ornamental garden, the Wirtzes installed bamboo trellises for the pleached Red Sentinel crab apple trees and planted beds of delphiniums and roses. "At Alnwick, I realized many of my plant fantasies that I might not have been able to do elsewhere," says Peter Wirtz.

pump room we have underground is the size of a giant supermarket."

To each side of the cascade is a hornbeam pergola, and flanking these are steep rills and a pair of fountain pools that provide respite from the high drama of the water displays. Of the seven gardens planned for the foot of the cascade, only the rose garden has been completed, a scented sliver planted with old-fashioned shrub roses from David Austin's acclaimed specialist nursery outside Birmingham.

For garden lovers, however, the highlight has to be the ornamental garden that the visitor discovers at the top of the cascade, through a pair of 16th-century Italian wrought iron gates. The Wirtzes have alternated plantings of soft fruit bushes in geometric enclosures with displays of hydrangeas and Japanese anemones. "The top garden is the reward of pure sensual pleasure after the effort of going up the hill,"



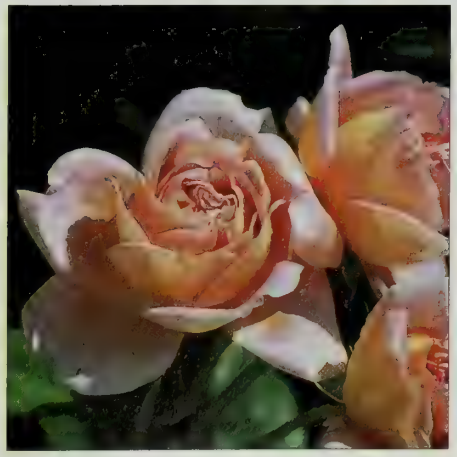


ABOVE: Clematis, honeysuckle and roses, such as Abraham Darby (opposite), line a path that wends through the rose garden. The head gardener's house is at right; beyond it is a 19th-century crenellated water tower that will eventually serve as an information center.

LEFT: The central rill of the ornamental garden is flanked by delphiniums and English yew trees. The water originates from a source pool, at rear, and runs into a fountain pool, in the foreground. "My favorite water displays are the simplest ones," says the duchess.

ter Wirtz says. Particularly effective is the bold and unconventional use of height in the plantings, both in the beautifully maintained mixed borders at the perimeter—with soaring hollyhocks and delphiniums—and in the central sections. Here, fruit trees, including mulberries and medlars, vie with extravagantly espaliered crab apples that boast tiny fruits in autumn and delicate blossoms in spring.

This is just the beginning for the duchess's garden. A glass-walled modernist conference center and café will be constructed, and plans call for an extraordinary Tolkienesque tree house complex (containing educational facilities and a restaurant) set in the trees overlooking the walled garden. The cost for the whole endeavor—which is to be met through grants and fund-raising—is estimated at some $65 million, making Alnwick the most expensive garden project in Britain for perhaps a century. Is the duchess pleased? "It's exactly how I envisaged it," she says. "I like the cascade at night best, and I can see exactly what it's going to look like when we open it to the public after dark; I can see it down to the music. It's theater at night." □



Carleton Varney on The Westbury's Hartnell Suite



EDWARD J. NORTH



COURTESY DOROTHY DRAPER & COMPANY, INC.

Like one of the queen's hats, pastel and timeless, the Hartnell Suite crowned The Westbury on New Bond Street in London for a brief, enchanting moment beginning in 1957. In those years the hotel was the domain of the decorating firm of Dorothy Draper and under the eye of her protégé Carleton Varney.

"When I was young," Varney says, "I used to spend six weeks every summer living in the Hartnell Suite overseeing the annual 'freshening' of the hotel." A penthouse with two bedrooms and a wraparound terrace, it was an extraordinary perch from which to view the chimney pots of Mayfair as well as the last days of a certain manner of English life.

Norman Hartnell was the dress designer to Her Majesty, and his was a name everybody knew. Today the marriage of fashion and decorating seems perfectly obvious. But the idea of commissioning a couturier to decorate The Westbury's most prestigious rooms was a novel one then. The English firm Mann & Fleming was called upon to execute his designs.

"It had a dress designer's magic," says Varney, noting that this was a time when dress designers lavished attention on details. "Trimmings, linings, buttons…*buttonholes*." The fringe on the draperies, the bows on the lampshades, the way the fabric is pinched and draped, the underscale and understated quality of it all—this is a luxurious room, but also a room with nothing to prove. "It could be one of the queen's dresses," says Varney. "It's just a little frumpy."

Today the marriage of fashion and decorating seems perfectly obvious. But the idea of commissioning a couturier was a novel one then.

Even an old black-and-white photograph cannot diminish the room. Its pretty, feminine palette of blue, gold and apple-blossom pink—how royal—somehow shines through. "It captures the moment," Varney says. "And I was so fortunate to come to interior design at the end of this era. What it taught me was a certain level of refinement.

"This was the era of down cushions that people used to shake," he elaborates. "There was a lot of puff in a room like this. Today we want the puff—but nobody wants to shake."

Victoria Hagan on Sir Edwin Lutyens's Kitchen in Castle Drogo



BILLY CUNNINGHAM



SCOTT FRANCES

To experience one of the most stirring moments in English architectural history, you would have to travel across England to the county of Devon, then make your way to a castle and into a basement. There you would find a kitchen as noble as any state room or court of justice, the kind of space that only the architect Sir Edwin Lutyens would have created.

"It's so unexpected," says Victoria Hagan, a purist herself, like Lutyens. The most celebrated English architect of his day built Castle Drogo for the wealthy Julius Drewe, who acquired a personal fiefdom in Drewsteignton and decided he wanted the house to go with it. So what if it was 1910? Drogo had everything a castle should have, short of archers in its crenellated turrets. It was a medieval form, but a modern house for a modern man by a modern architect. "It's very honest for what it is," says Hagan, who is astonished by Lutyens's versatility with styles and materials. "He could design a castle that wasn't intimidating. It takes thinking out of the box to a whole other level."

Lutyens was being rather enterprising, since light and glory were not expected in kitchens at that time. But what a result he achieved: The lantern connects this kitchen directly to heaven. The curves of the vaulted ceiling are echoed in arches, and then again in the arching cabinets, and finally in the big round center worktable, which gives the kitchen all the dignity of an entrance hall in a Palladian house.

"Kitchens tend to be about decorating today," Hagan says. "This one is about the quality of the space. Lutyens saw an opportunity. It was a chance to capture light. It was always about light and space for him.

"I look at his work and I see an optimist," she continues. "It's about beauty and integrity, and those are the things I want to bring to my [illegible]



KAYT JONES

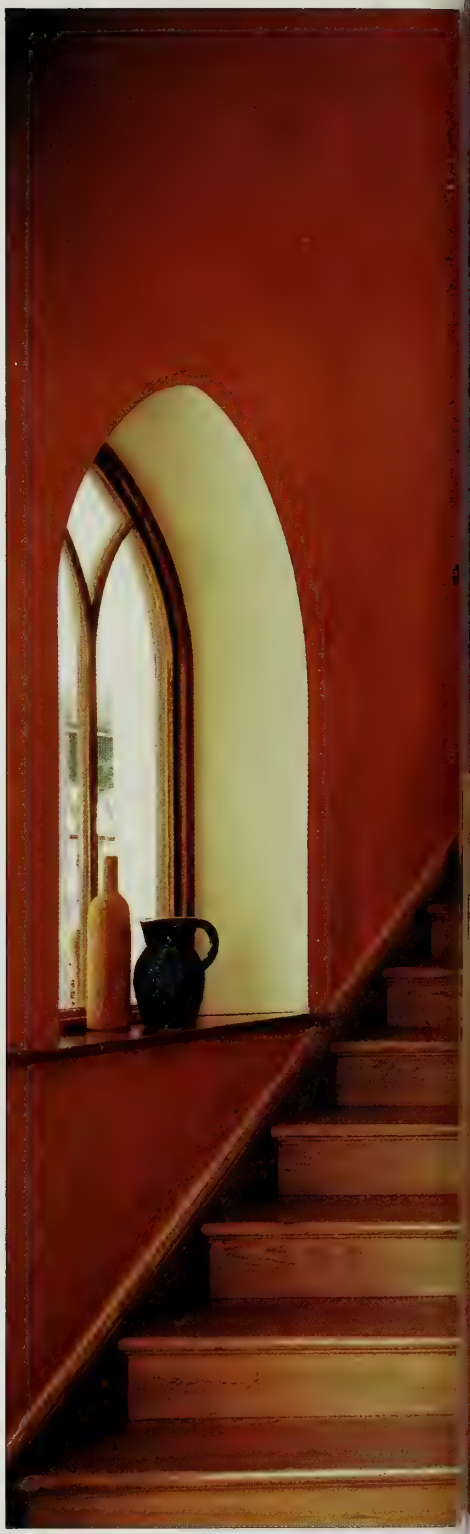
ARCHITECTURAL DIGEST VISITS

Sir Ben Kingsley

THE ACTOR AT HOME IN OXFORDSHIRE

Architecture by Michael Reardon, RIBA/Text by Holly Brubach
Photography by Andrew Twort





TOP: Sir Ben Kingsley, who was knighted in 2002, in his living room at Spelsbury House in Oxfordshire. ABOVE: The house, currently set on three acres, was built in the mid-19th century and has undergone a series of renovations; the most recent one was completed for Kingsley in 1998 by architect Michael Reardon.

Halfway around the world from his house in the English countryside, Sir Ben Kingsley describes the place in detail, and the mere recollection makes him homesick. "In the morning, when the walls of the kitchen glow yellow," he explains, "it's like coming into a pot of glowing honey. And the terra-cotta hallway in the afternoon is breathtaking—pure liquid light." Having just finished shooting the film *Suspect Zero*, he speculates on the peculiarities of his itinerant life as an actor, which requires extended absences from this place that he loves. "I think the nomadic nature of my craft encouraged me to build a house that has a unique, strong personality," he says. "It's easy for me to sit here in Los Angeles and visualize the house—talk about its presence, its smells, its textures. So that when I'm home-



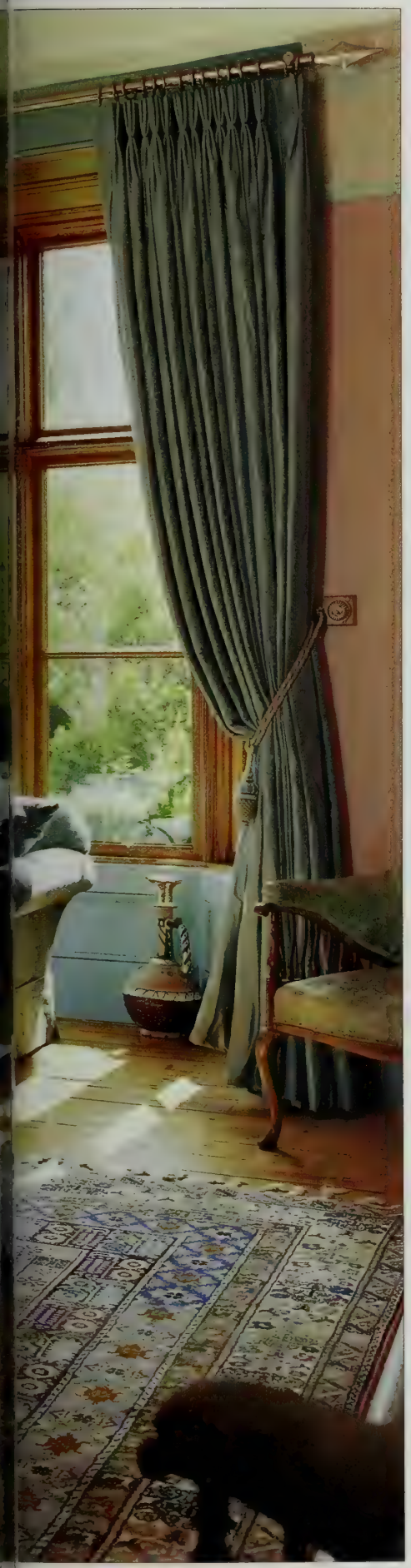
The entrance hall. Kingsley based the house's dramatic wall colors on the palette Henri Matisse used for his paintings in Morocco. *The Red House*, circa 1989, by George Hooper is above the mantel; Patrick Morrison's *The Accordionist*, circa 1996, hangs in the stairwell.

sick, I'm homesick in a good, creative way that enables me to find things for the house and buy them when they're appropriate."

Kingsley was taken with the house at first sight, in 1995. "When I walked in, it said to me, 'Hello, where have you been?' " He asked Michael Reardon, the architect responsible for the Royal Shakespeare Company's new midsize theater in Stratford-upon-Avon, to have a look. Reardon immediately understood the attraction, having worked with Kingsley on his previous house, near Stratford. "It's the sort of house that I knew he would like, slightly idiosyncratic and domestic in scale. I cannot see Ben living in a very grand 18th-century house, like Chatsworth. He's completely unpretentious."

Reardon told Kingsley that the house had great potential and that it had





been beautifully designed as a family house. "And indeed that's true," Kingsley adds. "It's a lovely house to be in because it's spacious, but you always feel held by it in a truly nourishing sense." Reardon believes it was put up by a local builder in the mid–19th century. "Local builders at that time were quite good," he notes. "They constructed very elegant houses without needing an architect. This house might have been built as a rectory—it has that feel about it, and it's close to the village church."

Known for his work on restoring historic structures for England's National Trust, Reardon proposed several modifications, which in the end served to bring the house's identity into focus. "We built on what was there," he explains, "what's called the genius of the place, and developed it. It's a question of letting the house express itself. The Gothic elements were mostly our invention: On the garden side, we added a



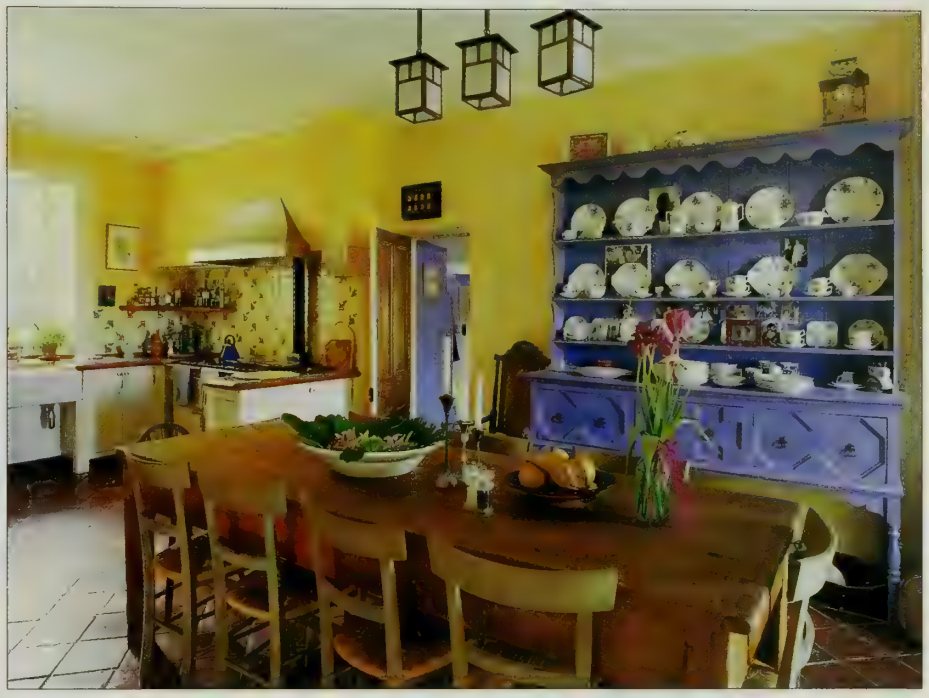
LEFT: Kingsley purchased the rugs in the living room and the ewer under the window while traveling in Morocco. The gold-framed painting, *Lovasok*, is by Hungarian artist Kádát B. The black-framed work, one of a pair, is *Roula & Hayden* by Ishbel Myerscough.

ABOVE: An Oscar, won for the actor's work in *Gandhi*, stands in a corner of the living room on a Rococo-style console table and near a walnut William Morris armchair and a 19th-century painted Italian mirror. *Hagar*, circa 1896, by Helen Bolton hangs at left.





Kingsley was taken with the house at first sight. "When I walked in, it said to me, 'Hello, where have you been?'"



turret; we put some colored glass in the windows." Reardon characterizes his additions and revisions as "Strawberry Hill Gothic," after Horace Walpole's elaborate estate in Twickenham, which started the craze for Gothic Revival architecture in England and had an influence so widespread that it became the basis for a style. "So we made the house look just a little older than it is. I find Palladianism a bit serious, but that changeover from Palladian to Gothic, when people built Chinese pavilions and Gothic-style houses, is, I think, rather charming—romantic but also a bit classical and symmetrical. It's a very pleasing style, frivolous, not too serious-minded." The formal garden was re-created in the same manner, on the basis of aerial photographs Kingsley was given and pictures from books on the area and its history.

The façade was restored, every window copied, the roof removed and replaced. Scaffolding was erected all around the house, and for the duration of the repairs Kingsley lived in what he describes as a large plastic box that contained the house, like a work of art, with a chimney sticking out of the top. "I never left the house while it was being rebuilt," he says. The work proceeded quickly, with Kingsley occasionally pitching in. "I like conversing with craftsmen," he says, "and occasionally I would be there to offer a hand in whatever they were doing." In a spot concealed by a painting, Kingsley asked the craftsmen to sign the walls alongside the signatures of the original workers on the house.

Throughout the house, Reardon capitalized on existing features, and in some instances added new ones, in order to bring out the house's character. In the main hall, he enlarged the man-

LEFT: "The dining table and chairs were built in a workshop four miles from my home," Kingsley says. "I like the fact that they're linked with Oxfordshire and influenced, to some extent, by the history and mythology of the area." He bought the Murano glass chandelier in Italy.

ABOVE: A Victorian pine table in the kitchen serves as a gathering place for Kingsley's extended family. The 1920s Welsh dresser holds a portion of his large collection of early-20th-century Royal Doulton china. "It's not only for display," he insists. "It's in daily use."



Kingsley "kept disappearing to make another film," Reardon recalls. "He'd come back from Morocco or Paris with a piece of furniture, and we'd find a place for it." ABOVE: A rosewood four-poster bed, a Swiss blanket chest and a Louis XV–style settee are in the master bedroom.

telpiece and put in a quatrefoil motif and a large shelf. "He enhanced its romantic potential," Kingsley says. "It's as if the house hadn't really been finished 150 years ago, and we gave it a second chance to be what it was striving to be."

When it came to the interiors, Kingsley knew exactly what he wanted. "Because of the amount of light that comes pouring into the house from the Oxfordshire sky, I was able to use colors from Matisse's palette, from his visits to Morocco, to great effect—red in the dining room, yellow in the kitchen, terra-cottas and pinks," he says. Reardon remarks: "I think his imagination is fired by something he sees somewhere. It could be a piece of furniture or some fabric—and he would ask us to build the room around that." Kingsley furnished the house in the course of his various travels, returning home with Moroccan







carpets, a Murano glass chandelier, a Swiss armoire. From California he imported the sort of tall gas heaters used on terraces to take the chill off the night air, which have made it possible to eat meals outside more often than the weather might otherwise permit.

The numerous fireplaces are put to good use, and the smell of woodsmoke permeates the house. Most meals are in the kitchen, with the large table set for Kingsley's extended family. Reardon persuaded Kingsley to take out a wall, "so that there would be room for more people," Reardon explains. According to Kingsley, "The house is by no means cluttered, but it's lived in." In his absence, his son stays there and, via e-mail, sends him pictures of the house in the changing seasons. "It's never empty, even when we're gone," Kingsley says. "That way, the house is always alive." □

Top: "We re-created the formal garden, so it's more romantic in the 21st-century sense," says Kingsley. The landscaping was designed by Alison Higgins. Above: A 19th-century thatch-roofed barn adjacent to the house was converted to guest quarters by architect Tim Britten.

Mariette Himes Gomez on Horace Walpole's Strawberry Hill Library



SCOTT FRANGIS



DERRY MOORE

Who would have known that Mariette Himes Gomez, committed as she is to the lean and the pure, keeps a flat in London with tracery ceilings and a bookcase with secret shelves tucked high away in its pointed arches? "Gothic always makes for nice little nooks," she says.

"Yes, I go both ways," Gomez explains. "I like things that are really simple, and I also like things that are really elaborate." Elaborate, as at Strawberry Hill in Twickenham, where Horace Walpole launched the Gothic Revival during the second half of the 18th century. At a moment when the civilizing pendulum was swinging toward the Neoclassical, Walpole gave it a good hard shove back toward the Dark Ages and started the most unlikely of architectural fashions.

The Gothic of the Middle Ages was ecclesiastical, meant to instill awe and to intimidate, but once in the home, and in the hands of an Englishman, the new Gothic was as welcoming as a cup of tea. "They actually have a word for it at Strawberry Hill—they call it *gloomph*," says Gomez. "It's a very dark and gloomy house, but it's also very warm and cozy."

Gomez visited the house for the first time last fall. Of all the rooms—and after 49 years in the making, they do go on forever—her favorite was the library, with a chimneypiece resembling an altarpiece and walls lined with bookcases behind beautifully wrought Gothic arches. As she knew even before examining them, the arches were hinged so that Walpole could get to books hidden away on the uppermost shelves. Gomez also loved the windows, designed with colored glass at the tops. And she found enormous drama in moving through the dark corridors.

"This house has such soul," she says. "It could have been awful; it's the epitome of excess. But it's so pure. There's a continuity in the impression, which doesn't always come out of such eccentricity." That continuity extended to a coat of arms, designed expressly for Strawberry Hill. The Latin translates roughly, Gomez reports with glee, to "'Do whatever you want.'"

Scott Snyder on the Palm Room at Spencer House



MARK FIENNES © SPENCER HOUSE



KIM SARGENT

Palm trees growing out of columns, in the gray gloom of London, is nothing less than brilliant, Snyder says.

It's amazing," says Scott Snyder, "to take something so fanciful and make it look so architecturally correct. My first impression of the Palm Room at Spencer House was never, 'This is over the top,' but rather, 'This is absolutely right.'"

Spencer House, overlooking Green Park in London, has not looked better in 200 years. During the 1990s it was restored to its 18th-century splendor and opened to the public one day a week. One of the architectural treasures of London, it was conceived as a showcase for Palladian design when the architect John Vardy commenced work in 1756. Two years later, under the architect James "Athenian" Stuart, the house became the first in London to use accurate Greek detailing in its interior decoration. It was all so utterly rational. "There's a proper drawing room and a proper dining room and a proper library," says Snyder, "and then you get to the Palm Room. This is the room that offers a sense of relief from the strictness of Spencer House. It's a folly."

The fantasy of palm trees growing out of Corinthian columns, in the gray gloom of London, is nothing less than brilliant, Snyder says. Gilded and ready for any occasion, the fronds frame a dome and niches containing marble sculptures, as if this were the most natural thing in the world. And it is, says Snyder, because "the underlying order is there."

Hardly an architectural solution to a modern design problem, or is it? Not long ago Snyder adapted those palms to a rotunda in a house in Palm Beach, where the curved walls would not accept mirrors or art. "It was Palm Beach," he says. "It seemed right to use palms." Snyder's, of course, was a restrained interpretation of Spencer House, with the palms growing out of sleeker Doric columns and the carved wood fronds brushing the crown molding ever so lightly. But the fanciful effect is the same.

Architectural genius aside, it's worth noting even the mundane things when visiting Spencer House, Snyder says: "Green and gold is a spectacular combination."



A Manor for All Seasons

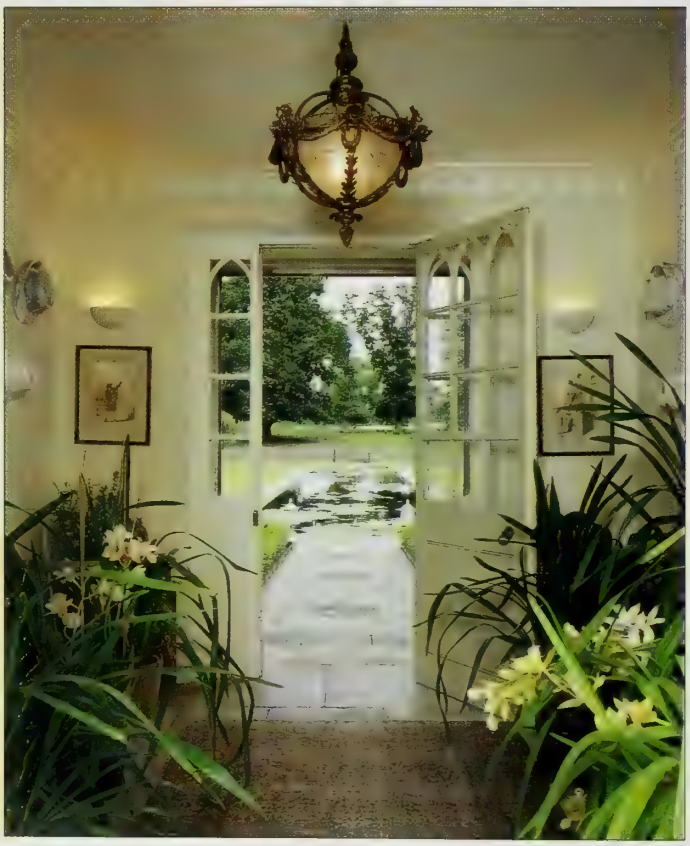
BLOXWORTH HOUSE FLOURISHES IN THE WEST COUNTRY HILLS

"The wildflower meadow, with its cowslips, oxeye daisies and fritillarias, is my favorite spot of all here," says noted landscape designer Martin Lane Fox, who, along with his wife, Flappy, has restored Bloxworth House, a residence in the West Country dating to 1608.



Interior Design by Flappy Lane Fox/Landscape Design by Martin Lane Fox
Text by Elizabeth Lambert/Photography by Tim Beddow





TOP: "We wanted to keep things simple—so no vines for the main façade," explains Martin Lane Fox. He put in the late-17th-century-style reflecting pool and flanked it with umbrella pines—trees usually seen near the Mediterranean—which grow naturally into a rounded shape.

ABOVE: "The entrance porch is very cool and an ideal space for storing plants," he points out. Hanging on the walls are two Georgian prints of London and Victorian plaster hat molds. The Gothic-style door and screen are thought to be early-20th-century additions to the house.

Houses built at that time had a way of fitting into their site, getting themselves comfortable in the landscape," says Martin Lane Fox. "This manor house seems to have settled into a fold of the hills in the West Country and dozed off for 400 years, rather like a beautiful old lady at ease. You wouldn't inflict a raucous uproar on an old lady; the house wouldn't have liked it much either. Age deserves respect."

Lane Fox is a garden and landscape designer; his wife, Flappy, used to be an interior designer. They both understood. Bloxworth House requested the courtesy of a gentle awakening.

"The house speaks," she says. "If I had done too much decorating, it would have objected. The previous owner had painted the walls raspberry, sky blue, emerald and lime green. We took that paint off and could hear a sigh of relief. The house could breathe again. The time of indignities was past."

The first building on this remote property was a monastery, but Henry VIII ended that, and Bloxworth House was erected in its place in 1608. Its history is imprecise: It has always been so secluded that nobody noticed it much. The life of the house





was quiet, modest, sedate. The world moved on without it. There was a blip of excitement, however, when *Far from the Madding Crowd* was filmed there in the 1960s. Otherwise time has skimmed over these hills without even ruffling the solitude of the manor below.

The Lane Foxes found it by accident. They were in the area for the weekend, casually house hunting, and drove through the village on their way to view another residence. They knew the manor house was for sale and thought they might as well have a look.

The drive curved, the house was behind trees until the final bend, and then suddenly there it was, in all its breathtaking, silent dignity.

A 19th-century Venetian glass chandelier illuminates the drawing room, where a painting of a 17th-century gentleman by an unknown artist is placed next to a Victorian gilt mirror. "Every room should have something red," says Flappy Lane Fox. Wallcovering on dado, Osborne & Little.



"This house has good bones. It was important not to fight that," remarks Flappy Lane Fox. ABOVE: "I like yellow dining rooms," she says. "The color is flattering." George II silver candlesticks and tall Victorian lily vases share the table. At right is a circa 1820 Chinese watercolor.

They were astounded—but hesitant. It looked so big. A quick prowl proved that it was only one room deep, a manageable size, and hesitations were gone.

On moving day Flappy Lane Fox stood at the door, inventing instructions as furniture arrived—"This chair downstairs right, that table for bedroom upstairs, left"—never knowing what was coming next. The couple were recently married, both had collections of furniture and paintings, and everything had to fit in together somehow.

The rooms would be low-key, "the only way to accommodate all our things," she says, "but also that's what suits the age of the house. I don't plan on paper or dither for months; I just stand in a room and sense what it wants. Instinct takes over—it's only later that I realize what prompted me.

"For instance, I'd always wanted a blue bedroom but had never dared risk it because blue rooms can seem cold, but somehow blue felt right for the master bedroom. Of course it did—the



kitchen is directly below, so the room is always warm, but I didn't understand my thinking until later.

"I've always had yellow dining rooms," she adds. "It's a good background color for food; it makes people feel good. We've never had a boring meal in that room. Tall lily vases hold green branches above our heads, and it's like being under an umbrella in a sunny garden."

Beds are high to provide views out to the gardens that Martin Lane Fox has designed; draperies hang straight to frame the landscape that he has created from what had been only a slope behind the house and predictable lawns everywhere.

He began by having a very detailed survey done, then three men labored for three years on structural work that included walls, steps and paving, digging a reflecting pool and getting the levels exactly right for a series of terraces.

His gardens always start at the drawing board, a legacy of his training as an architect and an early stint as a surveyor. Landscape design took over

Above: Red-damask-covered walls frame the library, which serves as Martin Lane Fox's studio and office. Over the door is one of a pair of 17th-century fruitwood carvings after the work of Grinling Gibbons. A 1920s gramophone rests on the 19th-century table. The kilim is antique.



A grouping of 18th-century French engravings of the Château de Sceaux overlooks the master bedroom. Next to the bed is a 19th-century Continental bench. Blue-and-white floral fabric and border wallcovering, Colefax & Fowler. Large cream cushion covers from Ralph Lauren Home.

ABOVE: Toile de Jouy envelops a guest room. The space grew in size around 1751, when the house was enlarged and a bay window was added; it offers views of the side meadow, an obelisk and the new woodland garden. Set over the fireplace is a George III giltwood mirror.

RIGHT: Martin Lane Fox created a bowling lawn in front of the circa 1620 brick pump house and fashioned the gates opening to it with panels of salvaged Regency wrought iron. He feels it's important to see through an arch or gate to something interesting beyond.



his life after he saw the garden at Hidcote in Gloucestershire some 35 years ago. "It was a whole new way of thinking about space management," says Martin Lane Fox. "I was hooked. I get the spaces right first, then use plants the way an interior designer would use carpets and curtains." He is vice chairman of The Royal Horticultural Society; he knows plants.

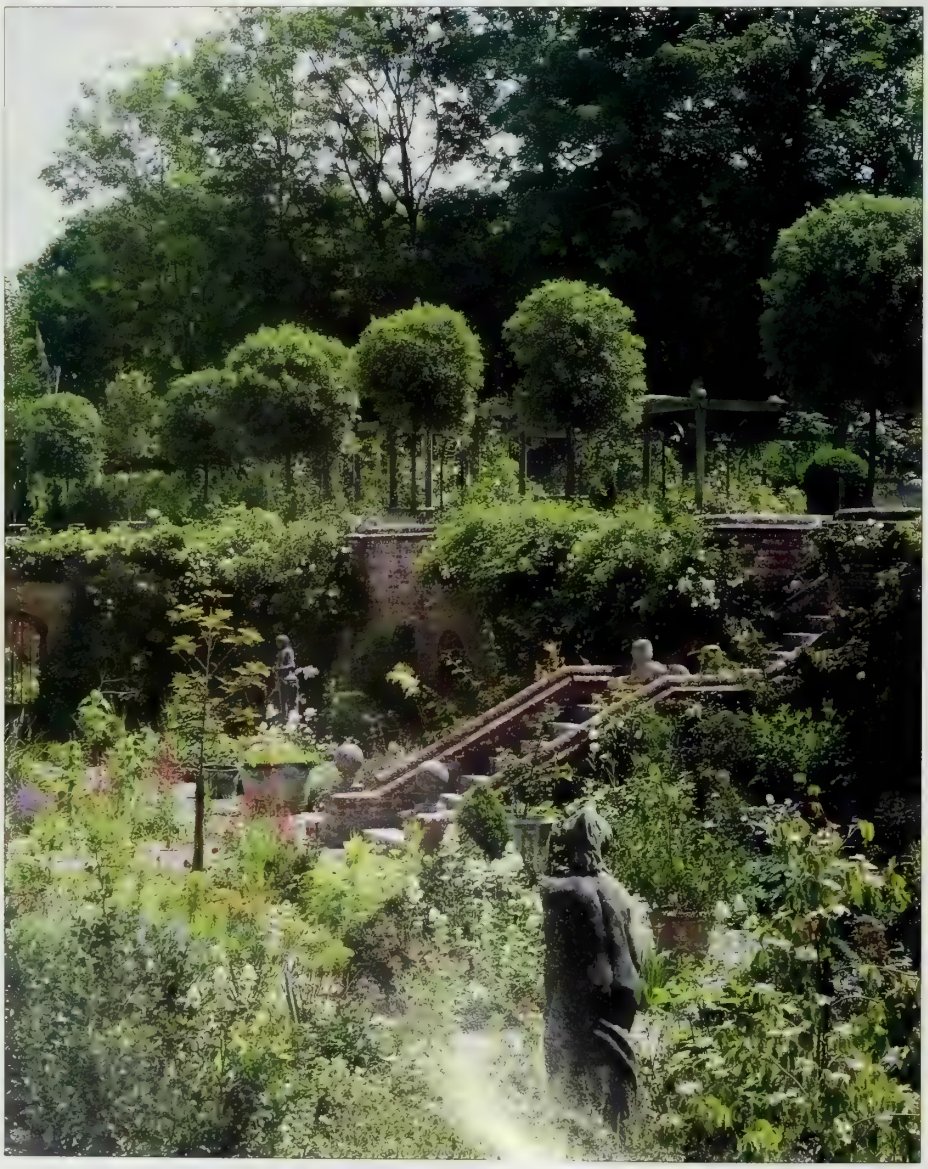
Projects take him all over the world—new settings for stately houses in England, terraced gardens for a villa in the south of France, a classical French garden for The Carolands outside San Francisco, a formal garden for a campus of the University of Toronto, a water garden for a house in Miami, a very modern garden for a contemporary house in Cornwall. And always he seeks the *feel* of a house in its landscape; he "listens" to the

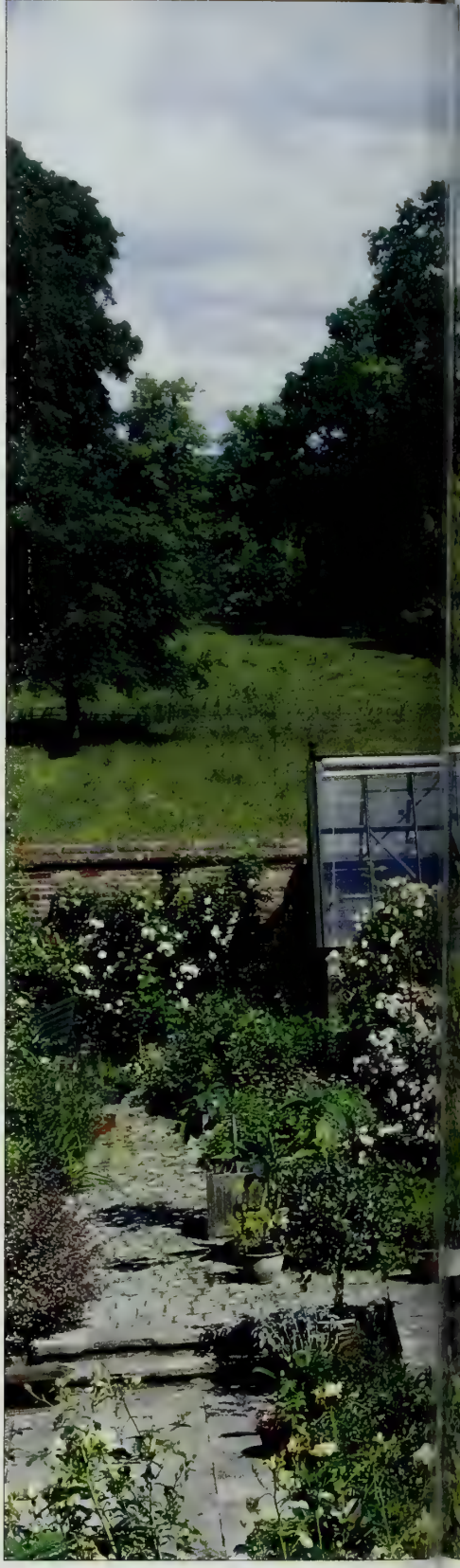
"I get the spaces right first, then use plants the way an interior designer would use carpets and curtains," says Martin Lane Fox.



"For the interiors and the gardens, we decided on low-key designs that would befit the period house," says Martin Lane Fox (left, with Flappy). "The landscape also had to be suitable for a wide selection of plants."

BELOW: "I put in the gravel garden to allow a jungle of vegetation to flourish on what was previously a plain grass terrace," he explains. The stairs and the retaining walls are contemporary with the early-Jacobean house. A formal rose garden spreads out on the higher level at rear.





ABOVE: The swimming pool enclosure, which includes a greenhouse, was once a stable yard. "We used Purbeck stone for the coping around the pool and Georgian cobblestones for the surface of all the paths." Roses climb up metal supports; herbaceous perennials grow beneath them.



house. What was his own saying to him? It spoke softly, telling of undisturbed time and seasons—the plow, the till, the scythe. The house had escaped the fashions of four centuries and still had most of its original fireplaces and paneling. Generations had enlarged it a bit but never fussed with embellishments, only constructed useful outbuildings.

The brew house built by the monks more than 450 years ago still stands; its exceptionally interesting brickwork is among the oldest in the county. The icehouse was original to the house, the pump house was added soon after, and the next generation built stables where slanting light still gleams on paving worn smooth by many horses.

Lane Fox wanted to give back that sense of the earliest days, "a time," he says, "when elaborate gardens would have seemed a bother; they may well have had meadows right up to the front door. That suited me: The more butterflies I can entice, the better. Paths are mown through the flowers so I can get right in there among them all. It's like Piccadilly Circus in midsummer, all that buzz and chirp. This is my favorite

continued on page 170

Charles Allem on a David Hicks Design on the Côte d'Azur



BILLY CUNNINGHAM



PASCAL HINDIN

"Interiors should excite one," Charles Allem says, with the emphasis on *excite*. And for him nobody was more exciting than David Hicks. Hicks was scared of nothing, decoratively speaking, not the finest French furniture, not Lucite, not snakeskin and certainly not color: oranges, purples, greens—he used them as nobody else did.

"Hicks was way ahead of everybody," says Allem. "He was very disciplined, balanced and had an incredible sense of scale, which is very much of the English school."

Allem knows the Hicks style well, having grown up in a country house designed by him and having assisted him in the decoration of the family house in Johannesburg. The Hicks point of view was quite simple: Begin with tradition, then throw in a twist. The twist, of course, was the hard part.

In 1975, at the peak of his influence, Hicks was asked to decorate Le Clos Fiorentina, one of the most revered houses on the Côte d'Azur. The essence of his brilliance, Allem says, can be seen in the living room's few richly colored elements, antique and modern, plain and patterned, all in perfect equilibrium. There's structure in the set of fine 18th-century French chairs, covered in a modern geometric print, gathered around a marble checkerboard low table. The only object on the formidable Louis XV stone chimneypiece is a modern bronze sculpture, and gazing down from one wall is an electric Warhol portrait of a cat. Nobody had ever seen a room quite like it.

> Hicks was scared of nothing, decoratively speaking, not Lucite, not snakeskin and certainly not color.

Like Hicks, Allem prefers to explore a single color throughout a room. Hicks adored glazed walls; Allem favors lacquered walls. Still, even his great admirer knows, "Hicks is a reflection of his times. It's important that one leave what was done in the past in the past."

Paul Vincent Wiseman on Sir John Soane's Breakfast Parlor



COURTESY SIR JOHN SOANE'S MUSEUM



TIM STREET-PORTER

"Soane was a real oddball, a pivot point—the first deconstructivist architect."

Many a designer has spent hours exploring the hidden corners of Sir John Soane's weird and wonderful house in Lincoln's Inn Fields in London. But how many can say, like designer Paul Vincent Wiseman of San Francisco, that they have had dinner there, at a private party by candlelight? It's an evening one never quite gets over.

"Soane came out of the Regency," says Wiseman. "He lived during a very free time. And he played with design more than anybody else. He was a real oddball, a transitional artist, a pivot point—the first deconstructivist architect."

Unlike the typical London town house, where up is up and down is down and each room announces its purpose loudly and clearly, the Soane house is almost impossible to grasp. Soane was oblivious to walls, and light spills into his rooms from places light normally does not come. "Let's not forget, it was the early 19th century, and he didn't have electricity," says Wiseman. Hence all those skylights and clerestories that Soane so brilliantly choreographed to illuminate spaces like his breakfast parlor.

Above all, the Soane house is a collector's house, Wiseman notes, of interest for the way its objects are presented: paintings stacked three deep, passages filled with urns and architectural fragments. An insatiable collector himself, he thinks Soane had the right idea. "I encourage my clients to see the house when they're in London," Wiseman says, "if only because Soane was one person who didn't worry about having too much." □





Text by Christopher Petkanas
Photography by Derry Moore

Beds Fit for a Queen

ADMIRING THE SUMPTUOUS CENTERPIECES OF ENGLAND'S HISTORIC STATE BEDROOMS

Too busy to sleep" might be a complaint of contemporary life, but not in the United Kingdom. According to a recent government survey, the British are diligent about making sure that they're getting their eight hours a night.

While no similar study charts the sleeping habits of royals and aristocrats in 17th- and 18th-century England, it is clear that they, too, liked their beds—if the beds themselves are any kind of indication.

The grandest and most expensive item of furniture in country houses during Britain's so-called golden age was the state bed. "It was designed to impress the queen or whichever visiting noble was deemed worthy of it," says London designer Nina Campbell. In their book, *English Decoration in the 18th Century*, John Fowler and John Cornforth describe the state bed as "a kind of cult object symbolic of a family's standing and hospitality."

And yet monumental beds weren't limited to state bedrooms. The English taste for bigger, ever more elaborate beds eventually ran so high that country house owners hardly needed the excuse of a passing nobleman to justify possessing one.

Hangings, more than any other element of the state bed, defined it as a physical symbol of wealth and prestige. For sheer vibrancy, few can surpass the flame-stitched bed-curtains in the Great Chamber at Parham Manor in West Sussex. At Drayton House in Northamptonshire, pelmets as well as alternating panels of velvet and rich needlework obscure the frame of

The state bedrooms of grand English country houses were reserved for visiting nobility. LEFT: A 1750s full tester bed designed by Thomas Chippendale dominates the Cambridge Bedroom at Petworth House in West Sussex. The mid-17th-century tapestry is from Brussels.



the state bed. (When a tester's structure was concealed, it wasn't considered cheating to leave it imperfectly finished—thereby increasing the budget for galloons and gimps.)

"Bed hangings were heavy, elaborate affairs that demonstrated wealth and kept the occupant warm," notes Campbell, who has worked for the Stopford Sackville family at Drayton House. "Heaven knows those stately homes could be drafty."

Other times it was the carvings that dazzled. The state bed at Kedleston Hall in Derbyshire has posts in the form of palm trees, their tops erupting in a lush display of gilt plumage.

Still other beds represent a balanced marriage of the art of the upholsterer and the cabinetmaker. At Nostell Priory in Yorkshire, sumptuous draperies descend from a Neoclassical pelmet by Thomas Chippendale. Working for The National Trust, designer David Mlinaric created the glazed chintz based on the original used by Chippendale, another of whose extraordinary beds, in the Cambridge Bedroom at Petworth House in West Sussex, is adorned with vivid cut-velvet draperies from Genoa.

"At Nostell we knew how

ABOVE: At Ashdown House in Oxfordshire, redecorated in the 1980s by London designer David Mlinaric, a guest room is defined by the 18th-century four-poster hung with hand-painted fabric that echoes the wallcovering. At the foot of the bed is a decoupaged Queen Anne chest.

Much of Kedleston Hall in Derbyshire was designed in the mid–18th century by Robert Adam. OPPOSITE: Posts on the state bed employ a motif based on palm branches, symbols of prestige in classical mythology. Flanking the bed are two full-length portraits by Sir Peter Lely.





the bed was first dressed, down to the fullness of the swags, because we had the bills specifying the amounts of cloth," says Mlinaric. "The pulley holes showed the position when the drapes were pulled up. There was no guesswork."

Mlinaric's experience working [illegible] England's grand country houses [illegible] lustrates how much fashions [illegible] changed; today, even people with the means wouldn't dream of commissioning beds the size of small rooms. For a guest room at Ashdown House in Oxfordshire, he used an oak-leaf motif to create a dialogue between the wallcoverings and the restrained hangings of a beautiful, if simple, mahogany four-poster.

The bed may not be des[illegible] for a monarch, but it [illegible] rather kingly. □

ABOVE: In the early 1980s The National Trust appointed Mlinaric to restore a number of rooms at Nostell Priory in Yorkshire after a devastating fire. He replaced a bedroom's smoke-damaged 1920s chintz with one based on Chippendale's original design.

RIGHT: The Great Chamber at Parham Manor in West Sussex was converted to a bedroom in 1924. The state bed's flame-stitched curtains, pelmets and valances are English, circa 1620; the canopy, backdrop, headboard and coverlet are French or Italian, circa 1585.





Parts of Drayton House in Northamptonshire were constructed in the early 14th century. The state bed was built in 1701 for the Duchess of Norfolk and still features its original embroidered hangings. Mortlake *Horses* tapestries depict Helen of Troy and Achilles.

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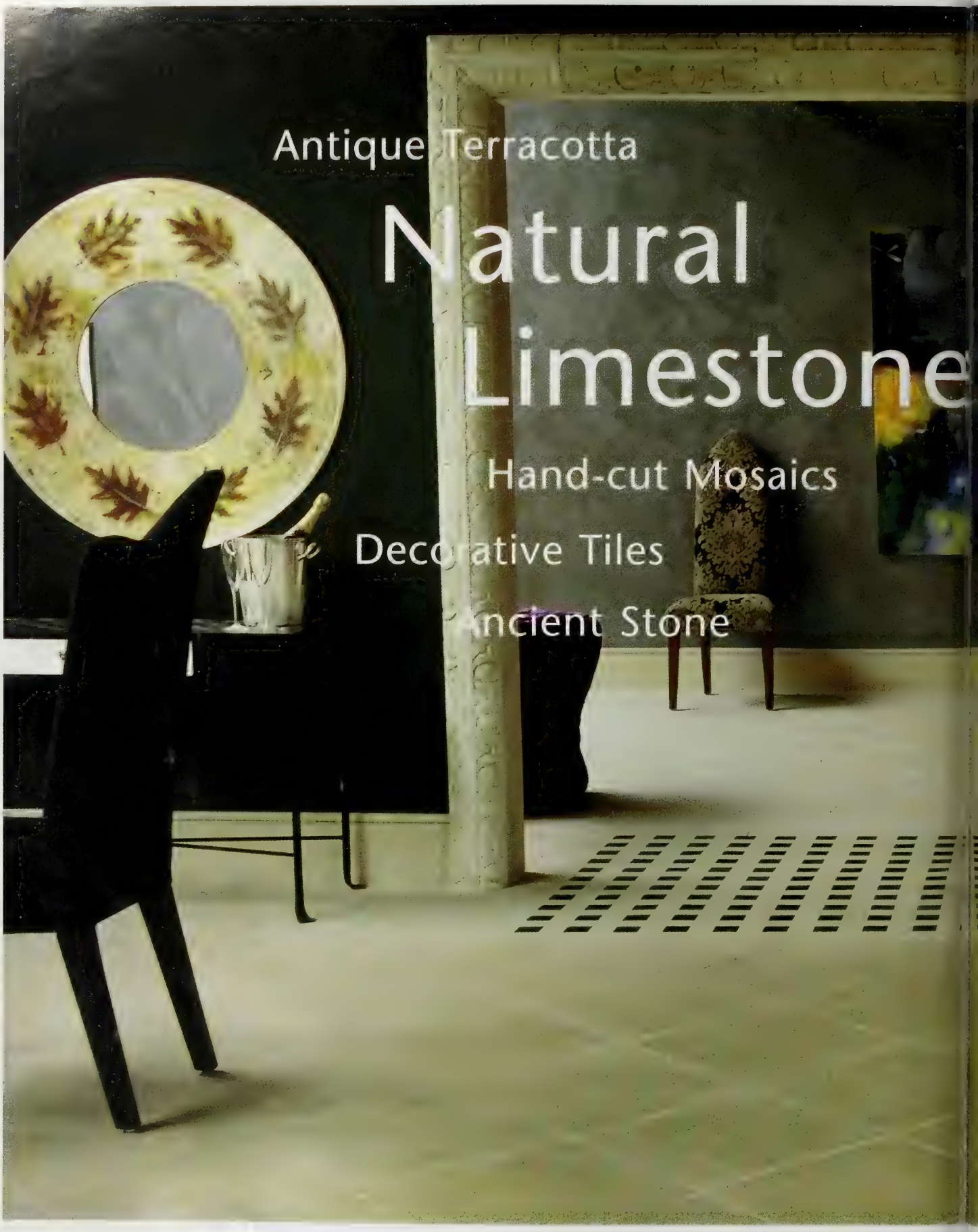
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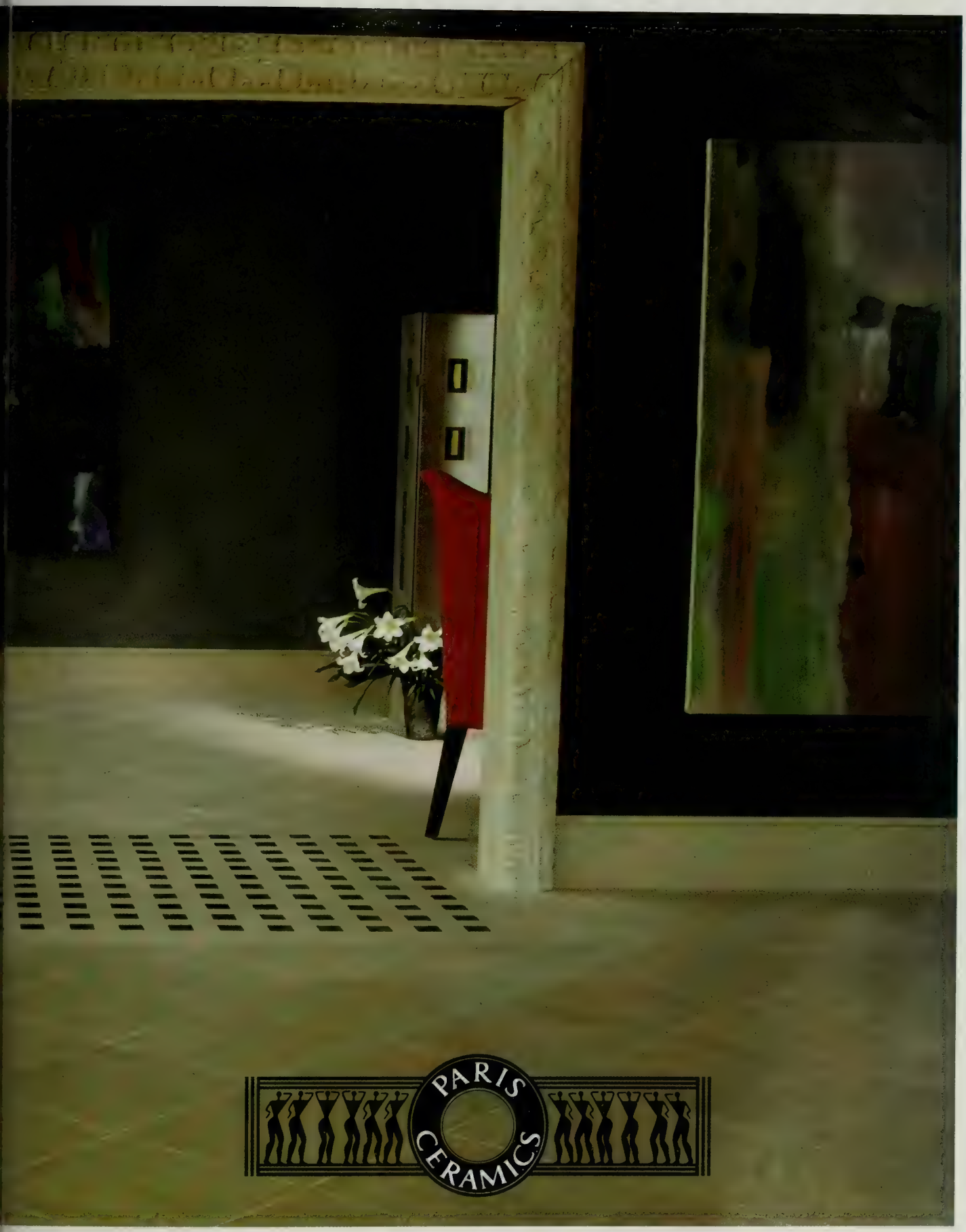
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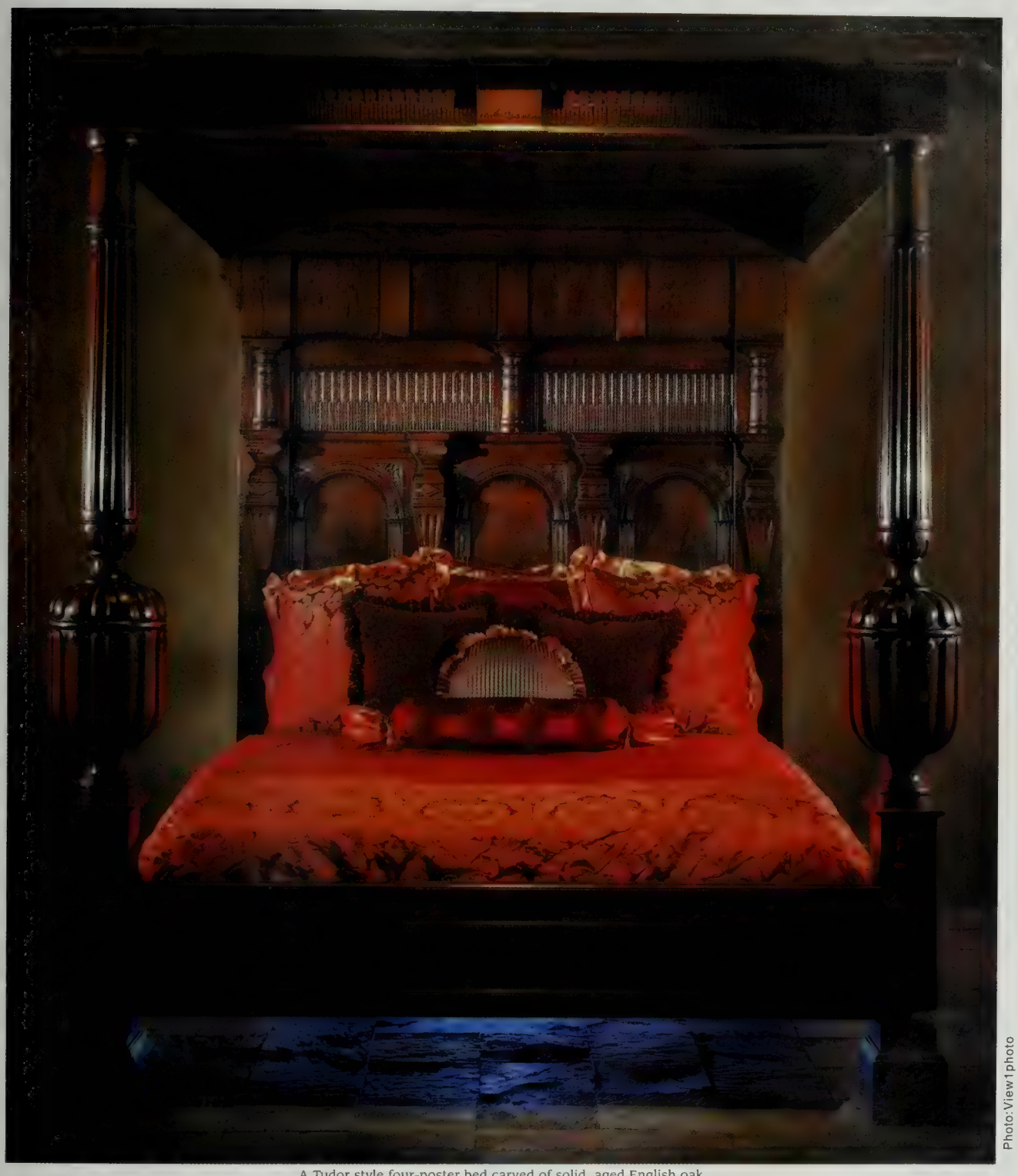


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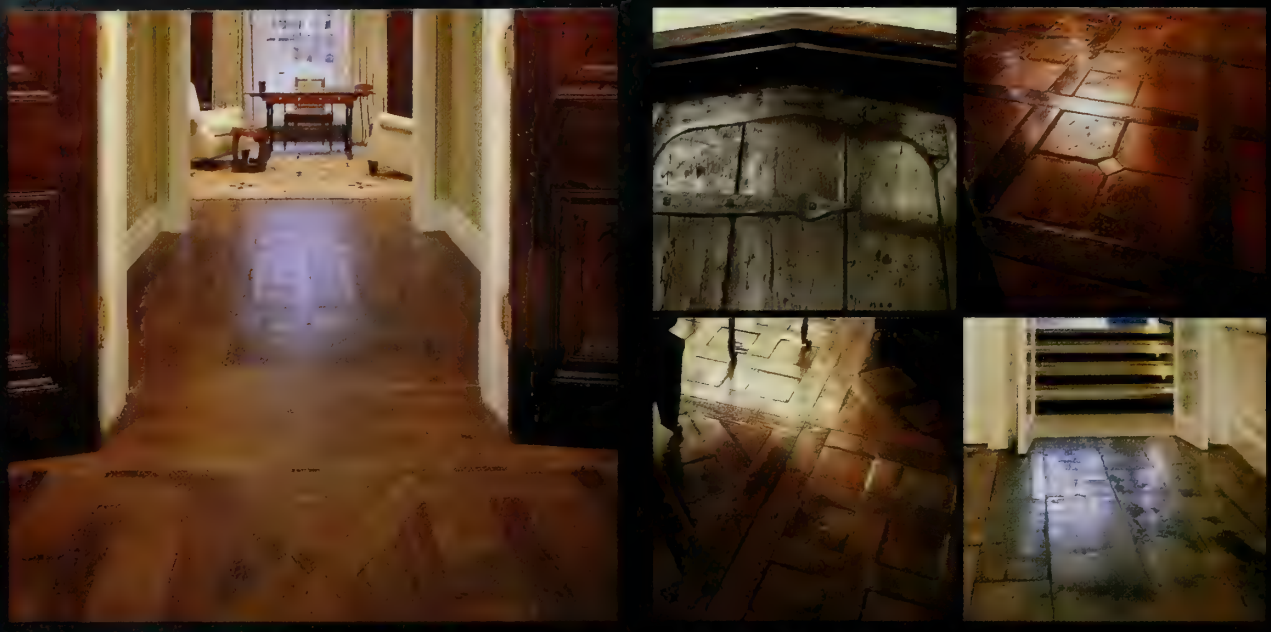
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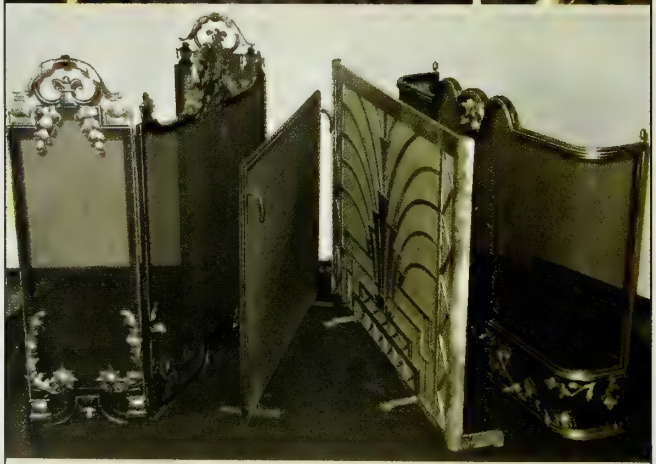
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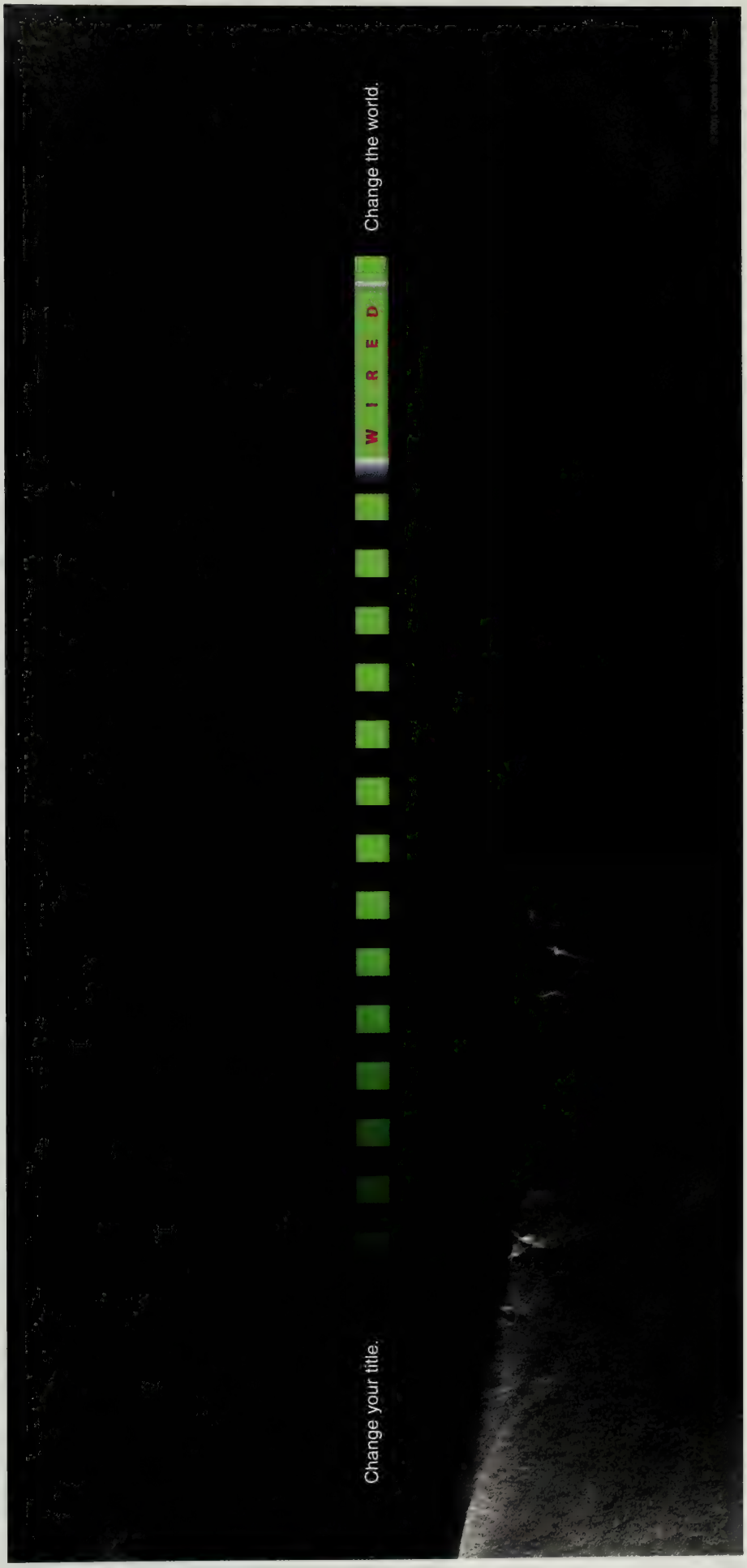
continued from page 91

always been this great thing about oak, it's a sort of emotional historical trip—it's the old ships and the old buildings and all this kind of old-fashioned oak association." Sweet chestnut, on the other hand, is also a good weather-resistant wood; moreover, as a hardwood that is pale and beautiful, it has a far more contemporary look, and was thus an almost ideal choice for the Art in the Garden furniture.

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LIGHTS UP IN LONDON

continued from page 117

The house, like all the best houses in London, has a history. Henry VIII's lord chancellor Sir Thomas More, the subject of *A Man for All Seasons*, had a house on this site. Another was built in the 17th century; it was enlarged and remodeled twice in the 18th century, leaving a legacy of fine chimneypieces, paneling and the staircase.

Years passed, the house was divided by developers into apartments, and famous men lived within these walls, including painter James McNeill Whistler and art critic and collector Sir Hugh Lane. It was Lane who added the Neoclassical drama in the entrance hall and asked Sir Edwin Lutyens and Gertrude Jekyll to design the garden.

More recently, designer John Stefanidis lived here, first on one floor, then acquiring more until he had rooms from the bottom to the top. The 18th-century staircase connected them, and what had been separate apartments at every level became once again, as intended, a house.

The rooms that Stefanidis created were renowned (see *Architectural Digest*, May 1987). "I was respectful of that," says Kime, "and kept his superb stenciling, which is an important part of the house. Sally and Robert had bought some of John's very good furniture,

> "Throughout it all, I had absolute trust in Robert," says Greene.

and I enjoyed working with that. My task was to turn a bachelor's house into a family house, with something for everybody."

"Throughout it all, I had absolute trust in Robert," says Greene. "I love the house so much that I often think of it when I'm away. My mind wanders to thoughts of coming home, lighting the fire and putting my feet up on the very comfortable sofa that Robert has given us.

"The other day a friend said that our previous house, with its very grand rooms, felt like an embassy, but that this feels like a family home. That's good. Robert got things right." □

MANOR FOR ALL SEASONS

continued from page 159

place. I would forsake everything else in the garden for this meadow."

There is another meadow on the slope, where spring fritillarias and cowslips are followed by daisies and foxgloves. Buddleias on the hillside attract more butterflies; a path is laid out above them so the flutter can be seen at eye level.

Hedges are trimmed with care—wagtails nest in them—and the new pool at the front of the house he calls "my gift to dragonflies."

That reflecting pool is 200 feet long and 30 feet wide: "Quite a slab of water," he says. "It moves time forward to the spirit of the late 17th century, the kind of formality that subsequent gen-

> "The house speaks," says Flappy Lane Fox. "If I had done too much decorating, it would have objected."

erations might have given the gardens after Charles II returned from the Continent and made order and structure fashionable for gardens in England.

"I wanted to acknowledge the time that has passed, yet I also wanted to add something of ourselves—a woodland garden, a rose garden, a gravel garden for aromatic plants next to the house.

"A carpet of gravel is a device I use often," explains Martin Lane Fox. "You don't need to plant too closely, you can see the shape of each specimen, each can seed freely. The drainage is good; tender plants survive the winter."

Seasons progress as they have for centuries. Meadows are kept low until late May, then they "let rip" until autumn. In spring the bluebells spread a blue haze; in summer swallows and woodpeckers come near the house; in autumn the goldfinch appears in the meadows; in winter grandchildren slide down the hill on tea trays after a surprise snowfall.

Time rolls on. This grand old lady of a house has yielded up her seclusion with dignity and interrupted her slumber gracefully, content to find herself in such congenial company. □

continued from page 127

ings, the mythology on the ceilings. There was always mystery around the corner; each room had a different smell, and we used to explore the attics with flashlights. The house could be a bit daunting, but she made it come alive."

In 1990 he inherited and became the seventh Marquess of Cholmondeley, as well as the holder of the office of Lord Great Chamberlain. It was his turn to bring the house alive.

Houghton was remarkably intact because so many generations hadn't been able to afford the whims of fashion. Lord Cholmondeley took his time. Working with discretion, caution and very good advice, he reluctantly decided that some of the paintings and French furniture from the estate of his grandmother's brother must be sold to finance essential repairs to the house. That sale would also edit the house back to Walpole's creation. The question was how much to do.

A respect for time has guided his restoration of the house, but for the garden he could create something new, a memorial to his grandmother. "Flowers would be distracting next to the house," he explains. "The five acres of walled kitchen garden was the perfect place.

"I had seen the garden that Isabel and Julian Bannerman designed for the Prince of Wales at Highgrove and admired their inventive imagination," he continues. "They work at an intuitive level, very much in keeping with the 18th century, and I think of them as William Kent figures, with a wide breadth of knowledge, able to do anything."

The plan was worked out with gardeners Paul Underwood and Simon Martin: The five acres were quartered, then divided into smaller areas, with a double border more than 240 feet long down the middle.

"With a border like that, you need something at the end, somewhere to walk to," says Julian Bannerman. "I look around me when I'm deciding what to do, and it seemed extraordinary that Kent had never designed anything for the garden or the parkland—think of what he designed at Rousham in Oxfordshire—so I wanted to include references to him.

"Just over the garden wall I could see a little pediment on a utilitarian building in the carpenter's yard. That could have been designed by Kent, and it was just the proportions we needed, so it became a model for a rustic temple."

The parkland stretches wide. Lord Cholmondeley has replanted avenues of trees, so that the house is at the crossing of four vistas. There's not a flower in sight—they're all in the walled garden. The house deserves to dominate the landscape.

His next project is to put contemporary sculpture in the parkland, half hidden in the trees, "but I would never put a modern piece where it would be at odds with the house," he says. "With architecture as good as this, you don't pick a fight."

The State Rooms are open to the public, but visitors do not see what were Walpole's private rooms—the guest rooms on the floor above and the everyday rooms at ground level. They were designed with equal care. They're not gilded, and ceilings have no ornamentation, but they are well proportioned, well detailed and appointed with much of their original, beautifully made furniture. These rooms are home to Lord Cholmondeley.

Walpole's study remains a private library, and his books occupy the shelves. In the forced retirement of his last years he sat weeping in this room, searching in vain for a book that could distract him from the anguish of old age and loss of power.

Houghton Hall now has a renewed focus on the Great Man, and the vigor of a new era is also in place. There's more to come—in time. "Some things have already been done, some will be done later, some not at all," says Lord Cholmondeley. "In a house like this, there's no need to hurry." □

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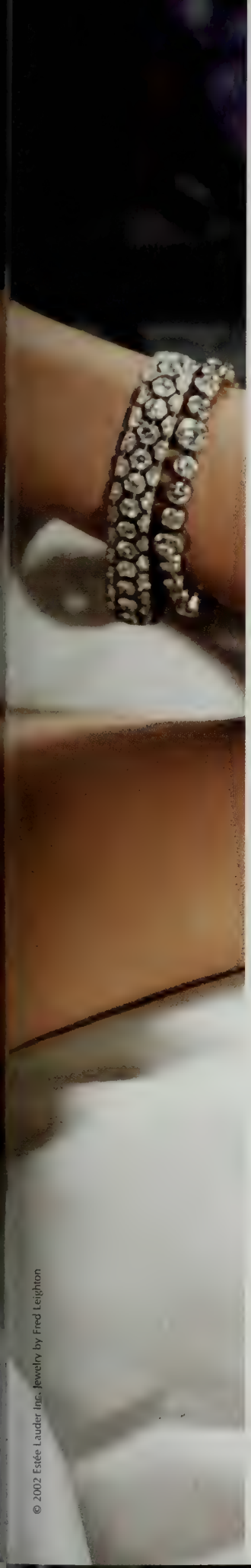


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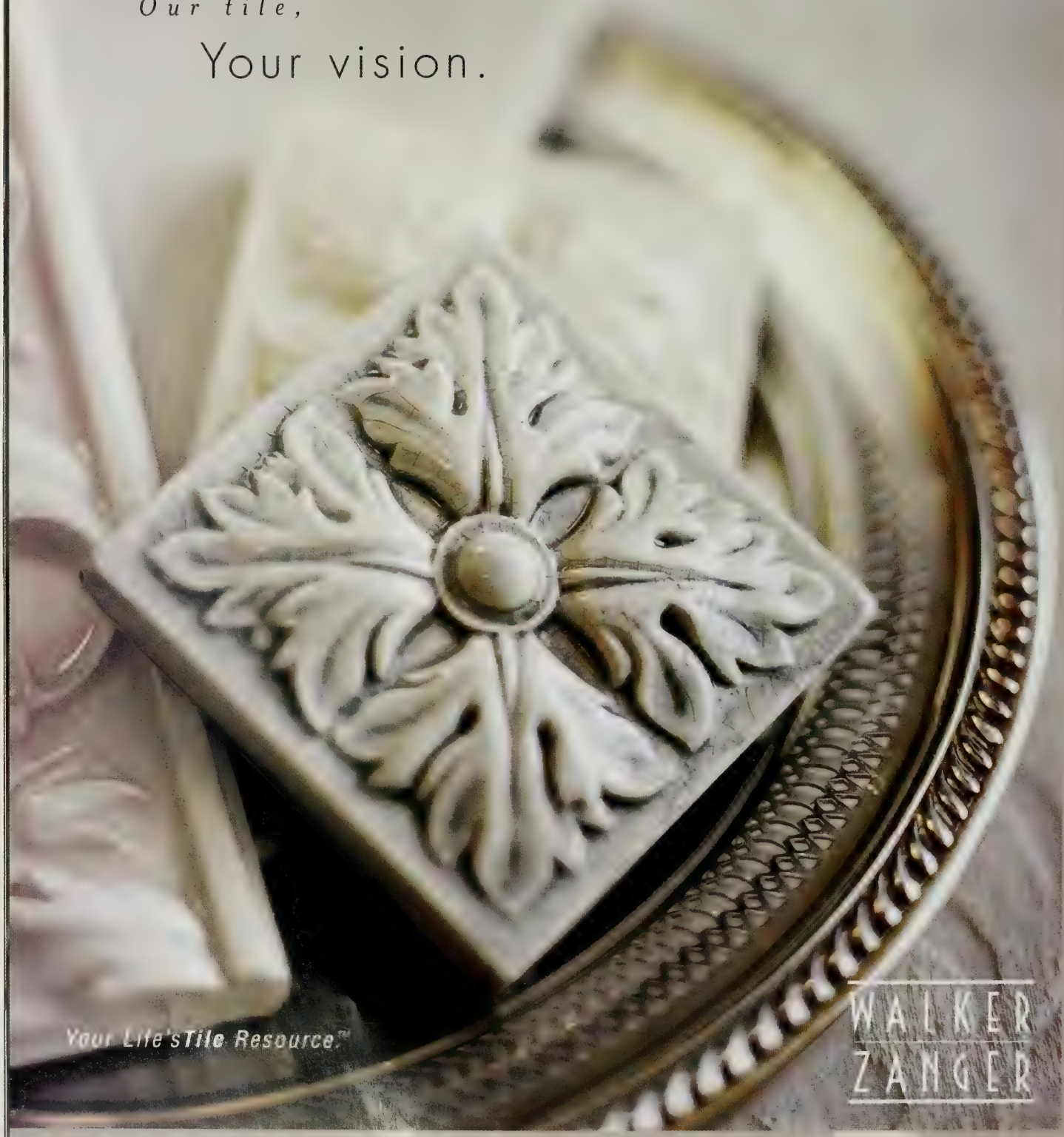
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COVER: The great room of a Manhattan apartment located in the former police headquarters. Architecture and interior design by Gwathmey Siegel. After photography by Paul Warchol. See page 148. ABOVE RIGHT: The master bedroom of Joan Rivers's Connecticut country house. Before photography by Billy Cunningham. After photography by Mary E. Nichols. See page 174.

BEFORE & AFTER

148 **AN ARRESTING DEVELOPMENT**
Charles Gwathmey Streamlines a Police Gymnasium for Living
Architecture and Interior Design by Gwathmey Siegel
Text by Philip Nobel
After Photography by Paul Warchol

158 **ADIRONDACK IDYLL**
Stephen Shadley Reimagines Six Cabins in the Catskills
Interior Design by Stephen Shadley
Text by Wendy Moonan
After Photography by Scott Frances

166 **AN AMERICAN IN PARIS**
Ordered Calm for a Designer on the Boulevard St.-Germain
Interior Design by Thomas Pheasant
Text by Steven M. L. Aronson
After Photography by Durston Saylor

174 **CAN WE TALK?**
Joan Rivers Finds the Perfect Foil in Connecticut
Text by Nancy Collins
Before Photography by Billy Cunningham
After Photography by Mary E. Nichols

182 **TRANSCENDENT IN TRIBECA**
Metallic Forms Galvanize an Uninspired New York Loft
Architecture by Joseph M. Valerio, FAIA
Text by Penelope Rowlands
After Photography by Durston Saylor

190 **WHERE COLOR IS KING**
Arnold Scaasi's Fitting Redesign in Palm Beach
Text by Stephen Drucker
Photography by Dan Forer

continued on page 12


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Modern furnishings fill the living room of a renovated New York brownstone. Architecture and interior design by Campion A. Platt. See page 212.

198 **Classic with a Twist**
Updating the Concept of Prewar Style in New York
Architecture and Interior Design by
Ike Kligerman Barkley
Text by Joseph Giovannini
After Photography by Durston Saylor

206 **A Life on the Water**
Two Martha's Vineyard Houses Recover Their Historic Spirit
Architectural Design and Interiors by
Twanette Tharp
Text by Gerald Clark
In-Progress and After Photography by
Peter Vanderwarker

212 **Inspired Connections**
A Reconfigured Manhattan Duplex Forms a Unified Whole
Architecture and Interior Design by
Campion A. Platt, AIA
Text by Amanda Vaill
After Photography by Durston Saylor

220 **Canadian Metamorphosis**
A Contemporary Design in Calgary Emerges from Its 1950s Shell
Architectural Design and Interiors by Paul Lavoie
Text by Jeff Turrentine
After Photography by Roger Brooks

228 **Crossing the Finish Line**
A Former Motorcycle Racer Pursues French Style in Beverly Hills
Architecture by Richard Landry, AIA
Interior Architecture and Design
by Hendrix/Allardyce
Text by Peter Haldeman
After Photography by Mary E. Nichols



A steel wall creates a sleeping area in the master suite of a Tribeca loft. Architecture by Joseph M. Valerio. See page 182.

continued on page 16

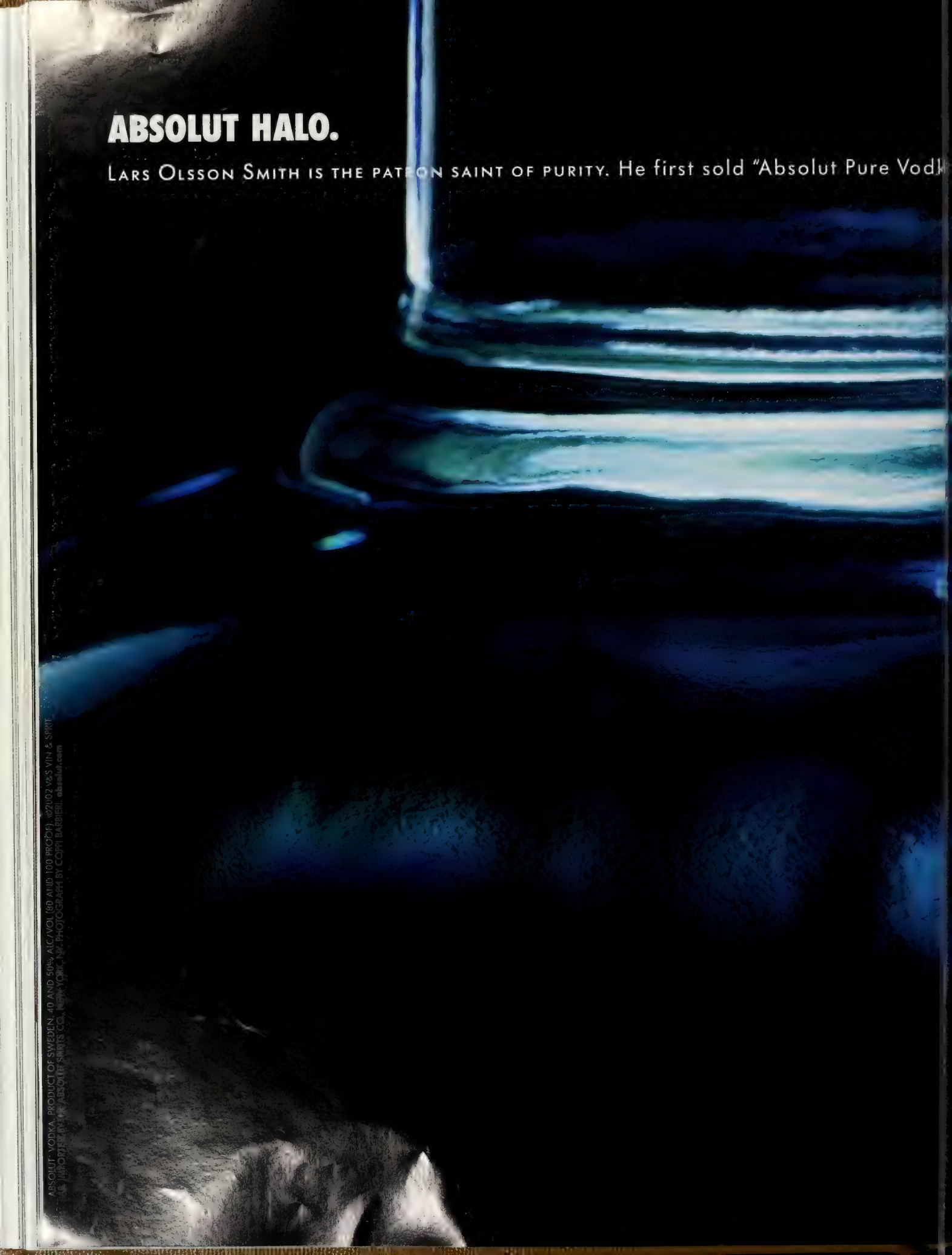


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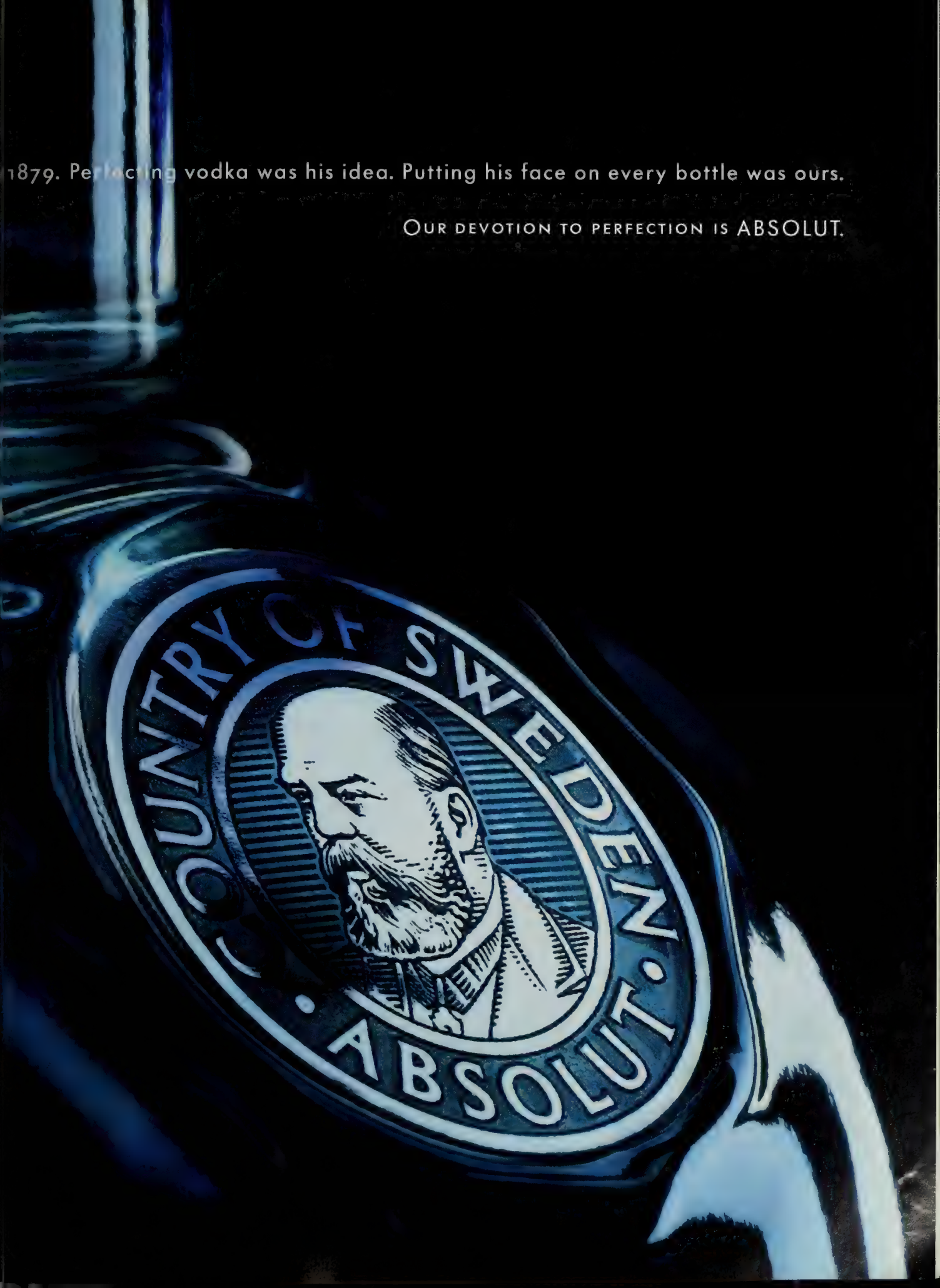
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DEPARTMENTS

26 **Letters**

38 **Contributors**

40 **Designers at Large**
Our Editors Present Designers' Favorite Sources

64 **AD Shopping: Adventures in Auckland**
Sandra Nunnerley Returns to Her Kiwi Roots and Hits Her Favorite Shops
Text by Christopher Petkanas
Photography by David O. Marlow

80 **Before & After: Philadelphia Freedom**
A Spacious Apartment Is Liberated from Rooms in the Old Barclay Hotel
Interior Design by Harry Schnaper
Text by Cynthia Zarin
Photography by Billy Cunningham

89 **Design Diary: Missive from Maastricht**
Notes on The European Fine Art Fair from Tiffany's Design Director
By John Loring

100 **Hotels: Phoenix Rising in Buffalo**
Rescued from Near Ruin, a Local Landmark Becomes The Mansion on Delaware Avenue
Interior Design by Susan Dario, ASID
Text by Michael Frank
After Photography by Billy Cunningham



A 1st-century marble lynx. See page 89.

110 **The Professionals: Peter Marino**
Heavy Lifting and the Value of a Broad Education
By Nicholas von Hoffman

120 **Before & After: Montecito Revival**
Polishing a Southern California Gem Designed by George Washington Smith
Architecture by Michael Burch
Interior Design by Pamela Banker
Text by Christopher Finch
Before Photography by Peter Valli
After Photography by Charles S. White

130 **Estates for Sale: Editors Select Properties Around the World**
France, Manhattan, Switzerland, Vermont, Carmel Valley…

244 **AD Directory**
A Listing of the Designers, Architects, Galleries and Hotels Featured in This Issue





A hall in a Montecito, California, house by George Washington Smith. Interior design by Pamela Banker. See page 120.

FEBRUARY 2003

Volume 60, Number 2
Architectural Digest, 6300 Wilshire Boulevard, Los Angeles, CA 90048, is published monthly by The Condé Nast Publications, 4 Times Square, New York, NY 10036.
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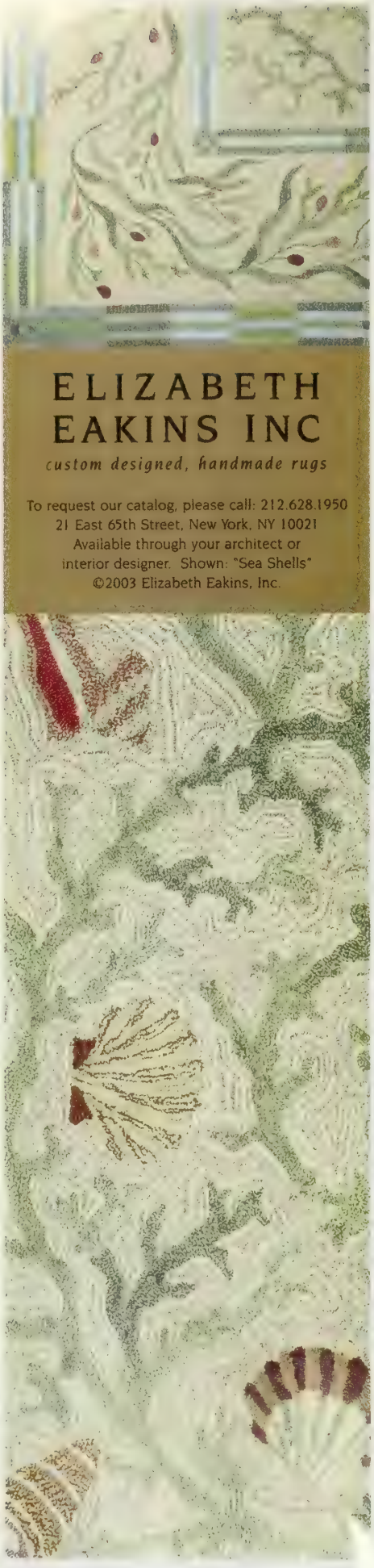
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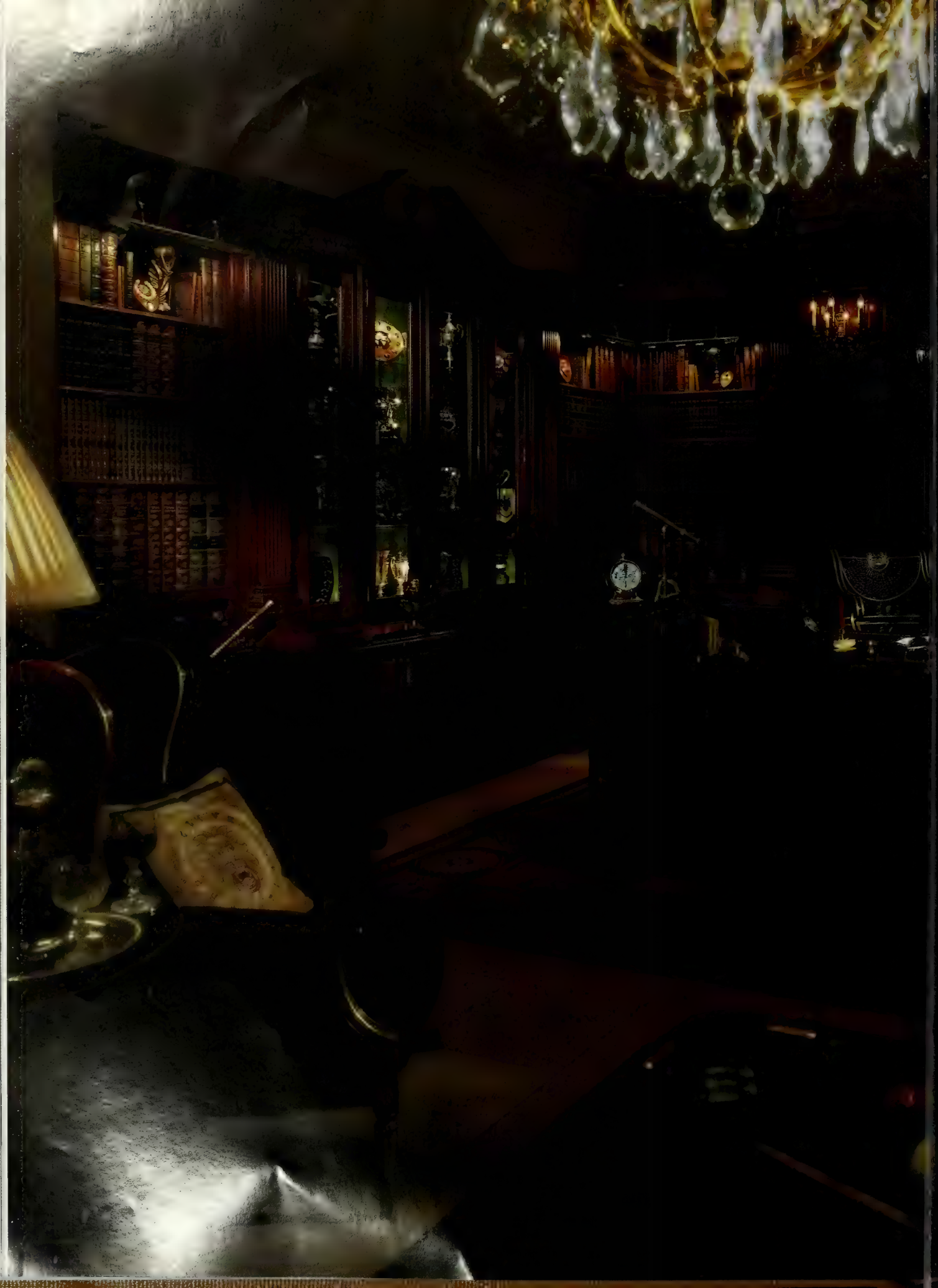
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AD Letters



I found particular pleasure in the article on the Florida residence designed by architect Hugh Newell Jacobsen ("Practical Magic," November 2002), not only because the building is an outstanding example of the art of architecture, illustrated with skillful and sensitive photography, but because you published an excellent floor plan. Spatial qualities are the very essence of architecture, and with a floor plan, the photographs come alive.

—Peter Moy
Ottawa, Ontario, Canada

POETIC JUSTICE

I especially enjoyed the article on The Hay-Adams Hotel (November). The phrase describing the style as *luxe, calme, et volupté* caught my eye, as it is from a poem, "*L'Invitation au Voyage*," by Charles Baudelaire. The poem is descriptive of a wondrous place with order, beauty and luxury everywhere—how apropos for the interiors of The Hay-Adams Hotel.

Lynda Williams Salisbury
Janesville, Wisconsin

TROPICAL PARADISE

Having lived on St. Croix some years ago, I want to tell you how appropriate and charming the residence as decorated by Carleton Varney and Daniel Parker (November) truly is. The villa is everything an island house should be, and my husband and I thank you for presenting this delightful article in your always superior magazine.

Louise Galembo
New York, New York

APT PUPIL

I am a student at San Clemente High School, and every month I look forward to *Architectural Digest* coming in the mail. My favorite feature is the Set Design articles, and I loved reading the latest on Harry Potter ("Set Design: Harry Potter's Secret World," November). I'm very interested in this field, and my goal is to design sets for movies. I would love to see more articles on set design.

Brenna Bozanic
San Clemente, California

AN ARTIST'S EYE

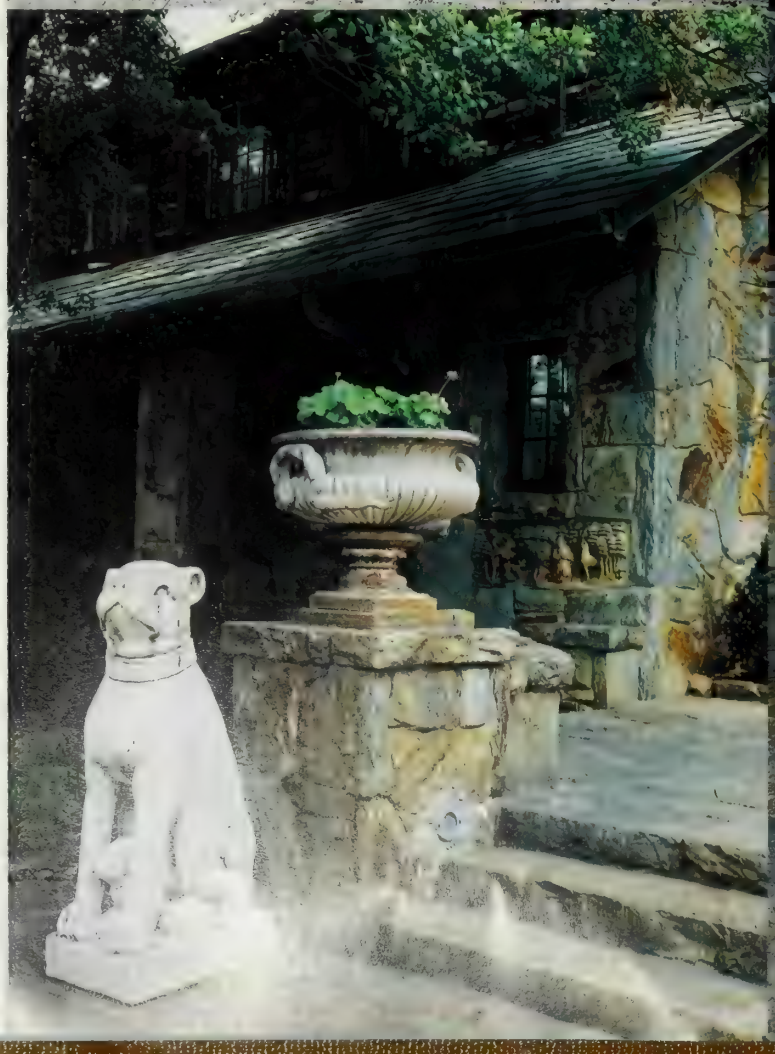
My eyes often focus on the big, colorful magazine resting peacefully on a top shelf in my local library. Six months ago I decided to slow down and take a look. I am so glad I did. I am a 65-year-old "late bloomer" who has discovered the joy of art. I am writing to let you know how much *Architectural Digest* has been an inspiration for my work.

Edythe M. Gandy
Renton, Washington

continued on page 36


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Letters

continued from page 26

RINGLING RENOVATION

Thank you so much for the wonderful look into the Ringling estate on Sarasota Bay ("Florida's Cà d'Zan," October 2002). I visited the estate in the mid-'90s and saw the disrepair the house was in. You could see how beautiful it must have been in its time. So it was a delight to see the results of all the hard work and artful detail that went into restoring John and Mable Ringling's Venetian-style house. I guess I'll have to visit Florida again soon to see the estate for myself.

NEIL T. STINSON
REDONDO BEACH, CALIFORNIA

PORTRAIT OF AN ART DEALER

As I turned the pages of the October issue, I was astounded by the "stroke of genius" that is André Emmerich and Susanne Bross Emmerich's apartment. It mirrors the elegance, style and culture of people who have nothing to prove and fit in perfectly in the surroundings they have created for themselves. Even without the paintings their apartment would be chic. The most beautiful houses are not necessarily the most lavish.

MARIA BRUNNSCHWEILER
COPPET, SWITZERLAND

HISTORICAL SIGNIFICANCE

This past week, while we were driving home from Portland, Oregon, my husband and I stayed overnight at the Ashland Springs Hotel in Ashland, Oregon. I had learned of this renovated historic property when reading one of your recent issues ("AD Travels: The Ashland Springs Hotel," June 2002). The hotel is magnificent in every way, and we plan on returning for a longer stay. Please consider carrying more stories on renovated historic hotels; the one on the Ashland Springs Hotel introduced us to a real treasure.

KATHERINE S. BATTS
DIABLO, CALIFORNIA

The editors invite your comments, suggestions and criticisms.
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Stark



If we were being completely honest, we would call every single issue of *Architectural Digest* the "Before & After" issue. The projects that we feature in this magazine each month reflect the sweeping visions of designers and architects whose job, in a sense, is to be dissatisfied with what has come before: old and inappropriate furnishings, wallcoverings and window treatments that miss the mark, floor plans that interrupt natural flow, color schemes that elicit cringes. Every project you see in our pages represents some sort of radical transformation; but only once a year do we show you the photographs that indicate the stages of this amazing process. We do it to remind you that no project is hopeless, no task too overwhelming. A room—or an entire house—that seems beyond redemption is, in fact, capable of being dramatically reborn. Such transformations may begin with dissatisfaction, but they always end with well-deserved pride. Between the two comes inspiration—which is what we're offering here.

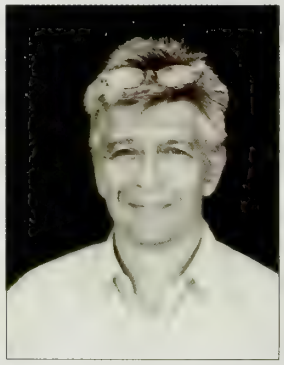
Paige Rense, *Editor-in-Chief*



NANCY COLLINS ("Can We Talk?" page 174). "This is Joan Rivers Goes to the Country: Manolo Blahnik stilettos, long sable coat, full makeup," contributing writer Nancy Collins says of visiting the funny lady at her country house in Connecticut. "When it dawned on her that she was actually going to be living there, she bought a pair of Nikes. I knew then that she'd become a country squire!" Collins, a former correspondent for ABC News who has interviewed hundreds of celebrities, calls the house's transformation "the most Before and After story I've ever covered—the old is so Before and the new so After." She adds, "Joan is absolutely in love with the outdoors now. She's a treemeister. She'll make you walk around in *your* stilettos and look at trees with her."

GERALD CLARKE ("A Life on the Water," page 206). When Gerald Clarke met Twanette Tharp, the nomadic rebuilder of two Martha's Vineyard houses, he learned that "as a young girl, she and her sister, Twyla Tharp, were in dance lessons together. But Twanette moved toward other things—she set about becoming a sculptor, then found that she had a real knack for building houses." Clarke is the author of *Capote* and *Get Happy*, a biography of Judy Garland.





PAUL WARCHOL ("An Arresting Development," page 148). "It's the shortest commute I've ever had for an assignment—about 75 feet." So reports Paul Warchol, a photographer who specializes in architecture, on shooting a Gwathmey Siegel–redesigned residence that once was the gymnasium for New York's finest. "I can practically reach out and touch it from my office. In fact, it was from my office that I took some of the exterior shots. It's just an extraordinary space."



BILLY CUNNINGHAM ("Can We Talk?" page 174; "Philadelphia Freedom," page 80; "Hotels: Phoenix Rising in Buffalo," page 100). Contributing photographer Billy Cunningham, who has "been doing Befores since the first Before & After issue," was treated to a walk-through of the ultimate Before by the resident herself: Joan Rivers. "She pointed things out and made some jokes along the way, but she had a strong vision for what would change—everything." Cunningham also captured a dilapidated mansion that had become a hotel ("The wonderful detailing was kept, so it really feels as if the old building is within the modern interior"), as well as a hotel that gained new life as a luxury apartment ("You would never know it had been a hotel unless you were told"). His images have appeared in many books, including *Tiffany Jewels*, *A Tiffany Christmas*, *Magnificent Tiffany Silver* and *Louis Comfort Tiffany*. He is currently teaching a course on photographing interiors at the International Center of Photography in New York.



NEIMAN MARCUS SAKS FIFTH AVENUE

DESIGNERS *at* LARGE

Our Editors Present Designers' Favorite Sources

Betancourt's Big Find

Peeking in the window of **D. Stricklin Antiques** the night before the shop opened, **José Solís Betancourt** knew he was going to be a client. "It was filled with great European antiques and large-scale items," he recalls. "Quite inspirational pieces!" Owner Debe Stricklin, who had run a similar shop in Atlanta for 15 years before opening in Georgetown, is known for her inventory of oversize furniture. "I love big and bold," she says, indicating some of the commanding Continental and garden furnishings, architectural elements and unusual accent pieces in the shop, including a group of almost three-foot-tall carved stone monkeys from France, each playing a different instrument (above far right). "I have an odd eye," adds Stricklin.

Her choices agree with Betancourt (right, holding an 18th-century Italian molding), who generally places her pieces in traditional interiors but feels "her objects have a stand-alone presence that would make them suitable for more contemporary spaces as well."





D. Stricklin Antiques
1653 Wisconsin Ave. N.W.
Washington, DC 20007
202-333-1653



Worldly Treasures

"The piece always speaks to me—it's a spontaneous decision," says Susie Maley-Zenz, explaining how she chooses the items that are displayed in **ARK Antiques**' 26,000-square-foot warehouse. Such a personal selection process keeps Maley-Zenz on the go. "I travel all over the world, to places as remote as a pig farm in England or to a very sophisticated wholesale shop in Denmark," she says. "Very rural to very polished." Thanks to her global approach, she returns with pieces ranging from a circa 1850–60 Shanxi province elm armchair (left) to Biedermeier sofas to English pine furniture. She has also started offering reproductions. "We make a lot of custom farm tables on-site," she adds. Given such variety, clients, including **Annabel Bartlett**, can't resist coming back.

ARK Antiques, Inc., 1 Anderson Ave., Moonachie, NJ 07074; 201-935-9500

continued on page 44



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DESIGNERS at LARGE





"Some rugs are like great works of art," he says. "They have soul."

One Rug at a Time

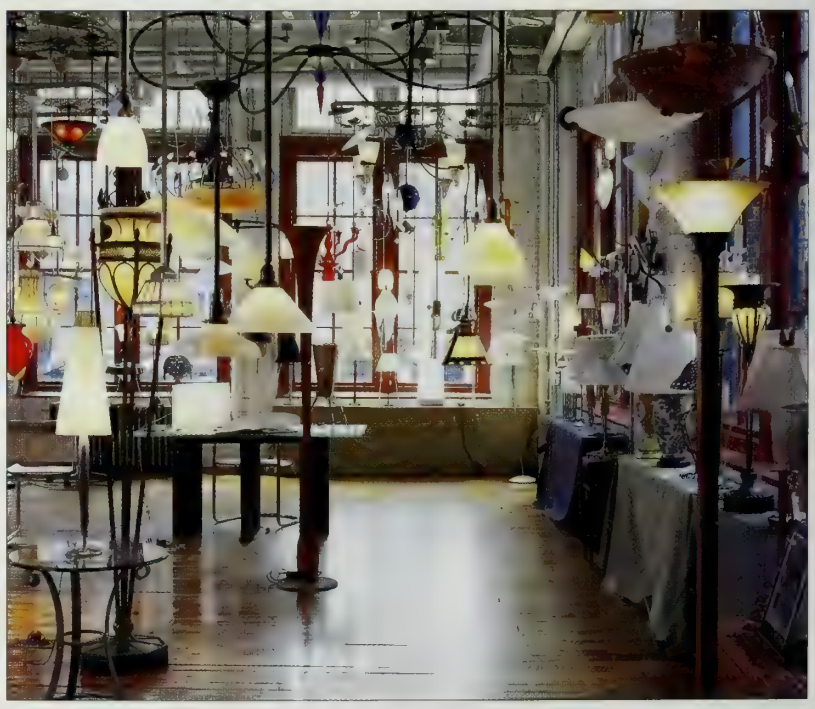
When **Annabelle Selldorf** needs a rug for one of her modernist interiors, she heads straight for **Carini Lang**. The shop, owned by Joseph and Aurélie Carini, carries contemporary rugs (left) that are handwoven in Nepal from vegetable-dyed materials. "Our production is small," says Joseph Carini (far left, with Selldorf). "We keep ourselves flexible so we can change what we're doing." And change they do. Carini works on custom projects frequently. "They go to great lengths to accommodate their clients," says Selldorf, "and the quality of their product is superb." To the trade.

Carini Lang, 16–18 Jay St.
New York, NY 10013
646-613-0497

A Bright Light in Boston

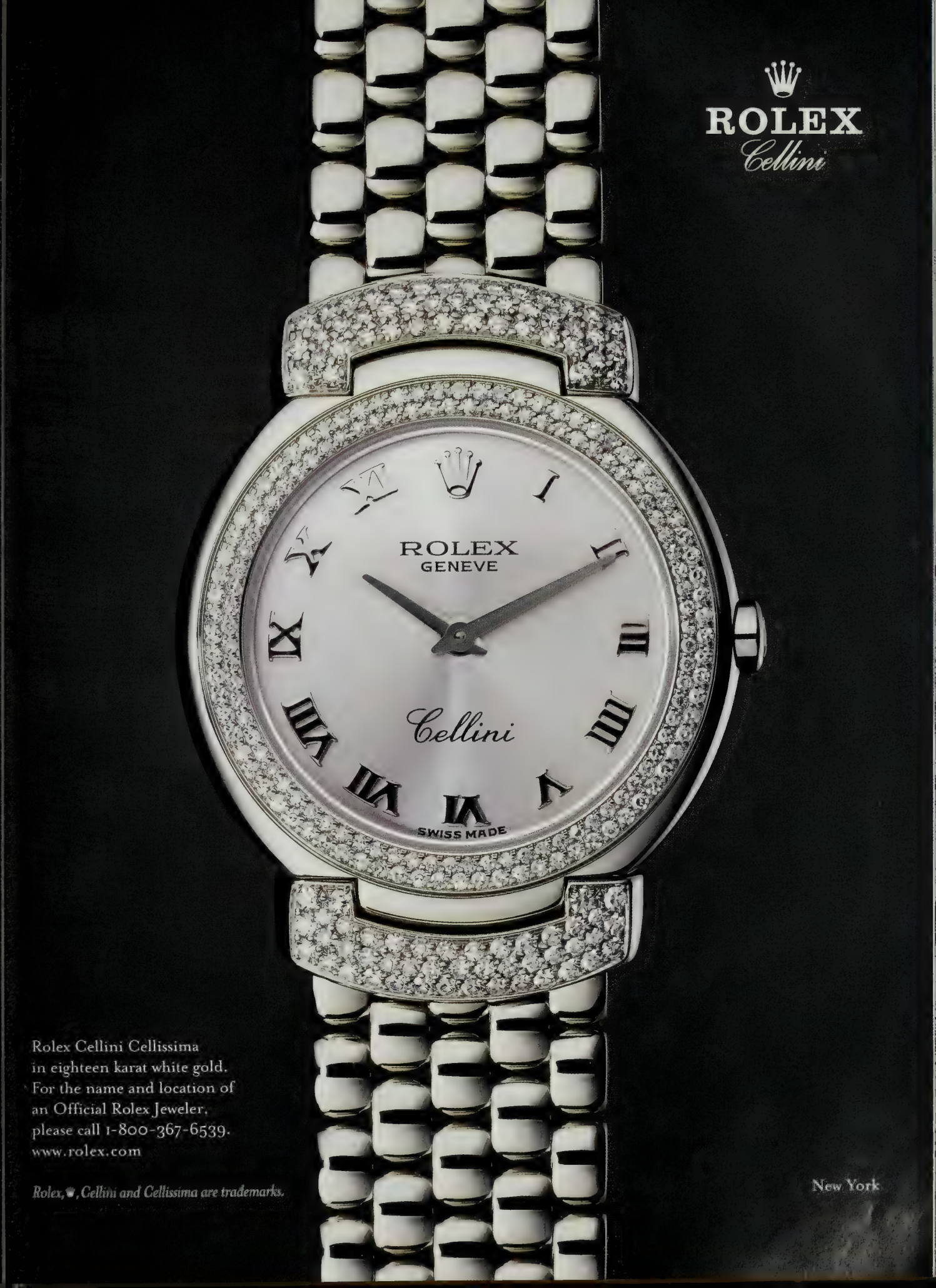


After years of working in a traditional lighting shop, Michael K. Eberle decided to "spice things up a bit," he says. "People thought that polished-brass chandeliers were the only things available." In 1993 he and Mary McDonagh opened **Chimera**, which offers "a cacophony of light fixtures" (right)—from a Czech crystal chandelier with Russian castings to "ultracontemporary" pieces by Ingo Maurer. "Their inventory is the most extensive and diverse in Boston," says **Jeffrey Bilhuber**.



Chimera, 319 A St.
Boston, MA 02210; 617-542-3233

continued on page 48



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DESIGNERS *at* LARGE



Laying the Best Groundwork

The architects of **Moore Ruble Yudell** choose materials for their projects very carefully. "What you touch or walk on is critically important," says **Buzz Yudell** (left, seated, with John Ruble). "It's the first physical contact you have with a building." To that end, they—along with Kaoru Orime and Yana Khudyakova (left, at rear), of the firm's colors and materials department—are fans of **Clovis Collection**'s ceramic, cement and antique tiles and French limestone. To the trade.

Clovis Collection, Inc.
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An Easton Favorite on Long Island



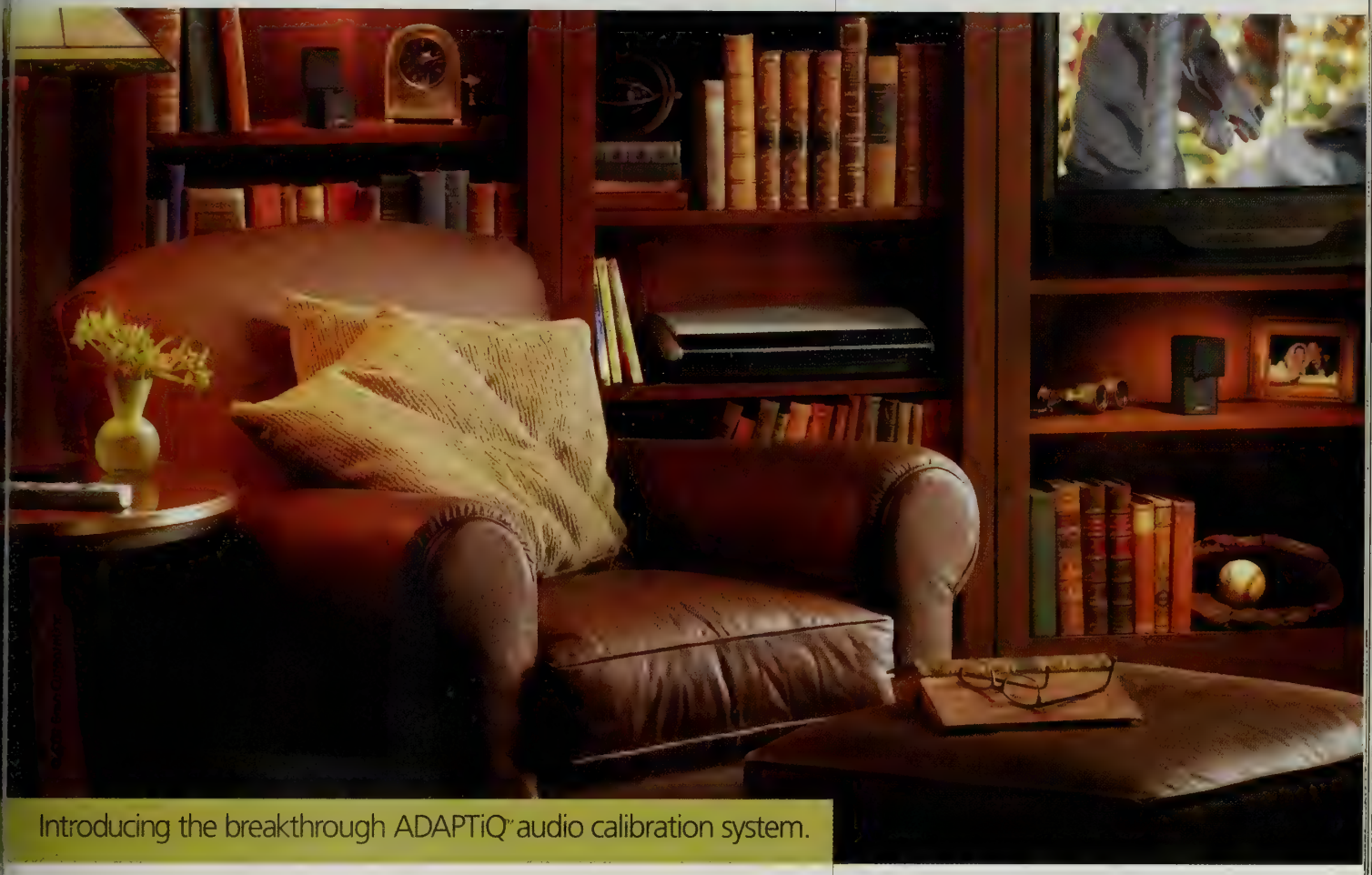


David Easton is one of the many New York–area designers who make their way to Long Island, where onetime designer Merrill Stenbeck (who was **Mark Hampton**'s first assistant) has created **Valley House Antiques** (above) in an 18th-century farmhouse. She adeptly pairs Swedish furniture with antique lamps and unusual accent pieces, such as a 19th-century Continental blue majolica vase that bears an image of Medusa (above left). "Her pieces are typical of the pastoral sophistication of European country work," remarks Easton.

Valley House Antiques Inc.
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continued on page 52

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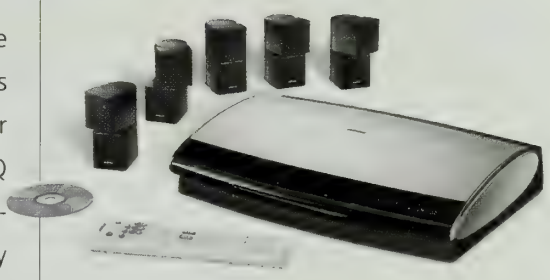
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In the Showrooms By Jeffrey Simpson



The Yankee chair, part of Summer Hill's new furniture line





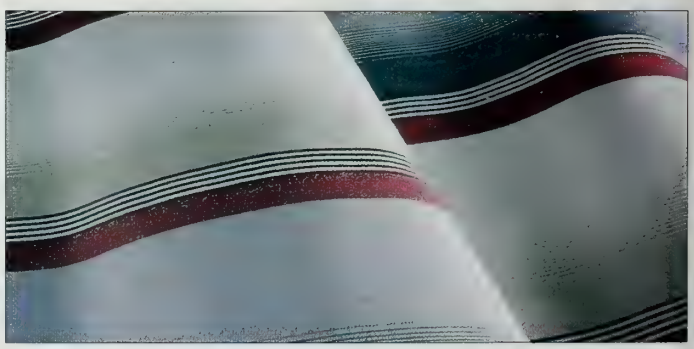
● **Scalamandré**
The large collection of new fabrics at Scalamandré (800-932-4361) includes *Elsie de Wolfe* (right), a linen botanical design in which ferns are printed on a background of white, tomato, gold, pea or brown. *Palampore* (right) has a pattern of lush flowers and seedpods on a speckled linen. Among the colors are coral and maize on shrimp, and cherry and maize on aqua. *Royal Flush*, another print, depicts playing cards on a dark red linen, and *Ewe Two* has rows of sheep on a cotton-viscose blend.

● **Summer Hill**
"We wanted sleeker, more clean-lined pieces," says Summer Hill's creative director, Rela Gleason, of its new furniture collection, "but we wanted to keep the classic styling." Displayed in its recently opened San Francisco showroom (415-355-1300), the line includes the Yankee chair, which Gleason calls "almost Shaker-like." She points out that its legs, when finished in ebony, make it a good match for contemporary furniture as well. The skirted Cheney chair and the St. Remy sofa are "more delicate," while the sturdy Cole ottoman can easily double as a low table.

"The times dictated a need for classical consistency," says Rela Gleason of Summer Hill.



● **Gregory Evans**
Known for his work as the designer of David Hockney's Los Angeles residence and beach house (he is currently designing Hockney's studio and apartment in London), **Gregory Evans** has been creating fabrics in recent years. His designs, suitable for indoor or outdoor use, include *Full Moon* (left), a ticktacktoe pattern, and *Chinese Iris*, which has stylized black sprigs scattered among white circles on gray. They are available at the Thomas Lavin showroom in West Hollywood (310-278-2456).



● **Donghia**
Métaphores, a 20-year-old French textile firm started by Olivier Nourry, is now exclusively distributed in the United States through Donghia Furniture/Textiles (800-366-4442). *La Marseillaise* (above), a cotton, has stripes of various widths; in one color combination, the background is gray and the stripes are bordeaux. *La Bastide* is a sheer linen fabric that is woven with two different yarns to achieve a crosshatched appearance. It is available in 23 colors, among them yellow, beige, lavender, gray and several shades of orange, including one called *feu*, or fire.

continued on page 54

Corum Lady Ovale watch in steel with diamonds, designed by Severin.



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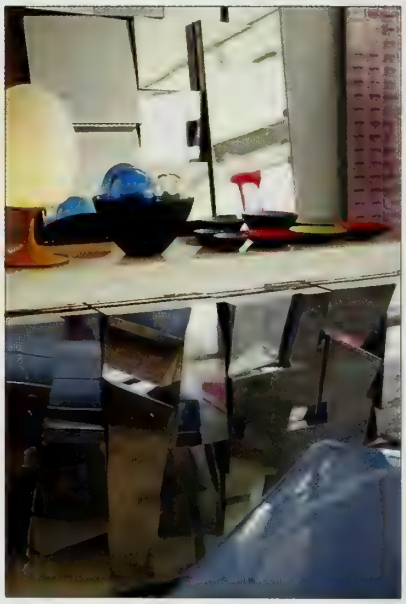


The Modern Age in South Florida

For the eye-catching pieces that accent his interiors, **Charles Allem** heads to an unlikely place—Fort Lauderdale, Florida. "It's an offbeat location to find anything," says Allem, but what he finds are original pieces by Karl Springer, Paul Evans (right), Josef Hoffmann and other 20th-century innovators at **Space Modern**. "It's great to use their pieces in a serious interior," says Allem (above, at the shop). "It gives them a twist."

Instead of Eames and Knoll standbys, owners Gordon and Jackie McNichols carry "unusual, eccentric pieces," such as an over-six-foot-tall Hoffmann-designed chair and a plywood rocker by Gregg Fleishman. "They're like pieces of sculpture," says Allem.

Space Modern, 2335 N.E. 26th St.
Fort Lauderdale, FL 33305
954-564-6100



"We specialize in good design from the 20th century—period," says Gordon McNichols.

Classic Meets Contemporary

"Looking at the rugs he presents is like looking at art without preconceived ideas—there's always a wonderful surprise," **Thad Hayes** says about **F. J. Hakimian**. The long-established New York dealer has just introduced new rugs that are derived from vintage and antique carpets in his collection, including some inspired by Wiener Werkstätte and Swedish modern designs. "There's a rug based on an original Aubusson," says Hayes, "that's amazingly vibrant, and it suits the contemporary taste for beautiful things you can actually live with."

The rugs, handmade in China, Iran, Turkey and Nepal, include *Benedictus*, a pattern modeled on a 1930s French Art Déco original, and *Swedish Square II*, a 1950s-style basket-weave design.

F. J. Hakimian, 136 E. 57th St.
New York, NY 10022; 212-371-6900



F. J. Hakimian's *Benedictus*, based on a 1930s Art Déco design

continued on page 56

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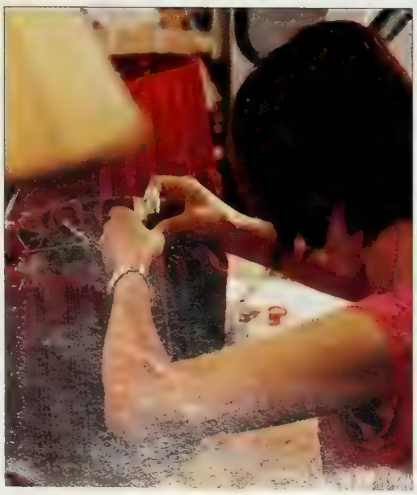
A stone planter and a ceramic vase from Thailand, above, with a *tansu*, at Japanache

It was a tableau of a Japanese house: simple *tansu* with no decorations or ornate locks or handles, a low table adorned with moss in recessed compartments and one white Phalaenopsis—all framed by natural linen hangings and black rocks on a polished-cement floor," says **Judith Kanner**, describing the window display at **Japanache** that drew her into the store and the sensibility that has kept her coming back. "The selection is consistent, elegant and compatible with my aesthetic," she says.

Owner Suzanne Cavlovic (above left, with Kanner, right) carries mostly pieces from the Kyoto area and mixes in Japanese folk art and accessories from Thailand, Indonesia and Africa. She also represents a California artist, Daniel Pollock, who creates low tables and stools. "He works with wood in a very minimalist way," says Cavlovic. "His pieces fit right in."

Japanache, 146 N. Robertson Blvd., West Hollywood, CA 90048; 310-657-0155

Made in the Shade



It's been nearly a century since **Blanche P. Field** made her first custom lampshade, but the Boston-based company, today owned by Stephen G. W. Walk and John Schieffelin, is stronger than ever. Now that a second shop has opened in New York (right), Manhattan designers, such as **Peter Marino**, have a local source for the meticulously crafted shades, which are handmade to order (left) from start to finish. The shop offers bases, finials and hardware as well. To the trade.

Blanche P. Field, 155 E. 56th St. New York, NY 10022; 212-355-6616



continued on page 61



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DESIGNERS at LARGE

Linda Searl's Perfect Fit



Linda Searl looked at a lot of light fixtures for a client's house in Colorado, but none of them were quite right. So she went to **New Metal Crafts** in Chicago, where she collaborated with owner James Neumann (above, right, with Searl and foreman Bill Williams) on the perfect custom fixture. "We gave them sketches of the piece and let them develop the details," she says. The shop, which was started by Neumann's father in 1933, specializes in decorative lighting. The company designs its own line of "transitional" pieces and carries antique fixtures, which can be refurbished or replicated in its workshop.

New Metal Crafts, Inc., 812 N. Wells St. Chicago, IL 60610; 312-787-6991

"We have an emphasis on design integrity and scale," says Neumann.



Designers and craftspeople fabricate light fixtures and replicate antique ones at New Metal Crafts' Chicago workshop (above).

continued on page 62





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DESIGNERS at LARGE

A London Home for English Antiques

Those looking for English antiques in London need look no further than **Ronald Phillips**. The family business, in its second generation, is run by Simon Phillips, who chooses his inventory, of 18th- and 19th-century English furniture and a comprehensive collection of mirrors, based on "quality, color, patina and authenticity."

After operating for two years in the space next door, Phillips has moved his stock back into a renovated and expanded showroom. The shop, complete with wood-paneled walls, shows off pieces such as an 18th-century blue-japanned double-dome bureau-cabinet and a circa 1770 mahogany revolving rent table, which have lured in **Alexa Hampton**, among other designers. Phillips also has antique barometers, which are scattered throughout the shop, and dedicates an entire room to his ample selection of clocks, including a George II mahogany tall case clock (above left). □







A blue-japanned bureau-cabinet and a revolving rent table at Ronald Phillips, above

Ronald Phillips Ltd., 26 Bruton St., London W1J 6QL; 44-20-7493-2341



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Adventures in Auckland

Sandra Nunnerley Returns to Her Kiwi Roots and Hits Her Favorite Shops

Text by Christopher Petkanas/Photography by David O. Marlow



LEFT: Sandra Nunnerley, at an Auckland yacht basin, prepares for a day of shopping. BELOW: Harbor views.



EVERY WINTER DESIGNER Sandra Nunnerley trades the chill of her adopted home of New York for the balminess of her native New Zealand. When anyone asks, she says that the purpose of her trips to Auckland is to see her family and catch up with old Kiwi friends.

But behind that explanation lurks a seductive secret: Nunnerley's visits to the City of Sails also have a substantial shopping component. After a bout of intensive retail therapy, she arrives back in Manhattan invigorated, inspired—and flush with purchases.

continued on page 66





SALLEE

ABOVE: Nunnerley visits the shop for its custom carpets of New Zealand wool—"what every carpet of quality is made of," she says.

LEFT: Carpets in a spectrum of colors, pile weights and textures line a showroom wall. Wool sisal samples fill the basket.

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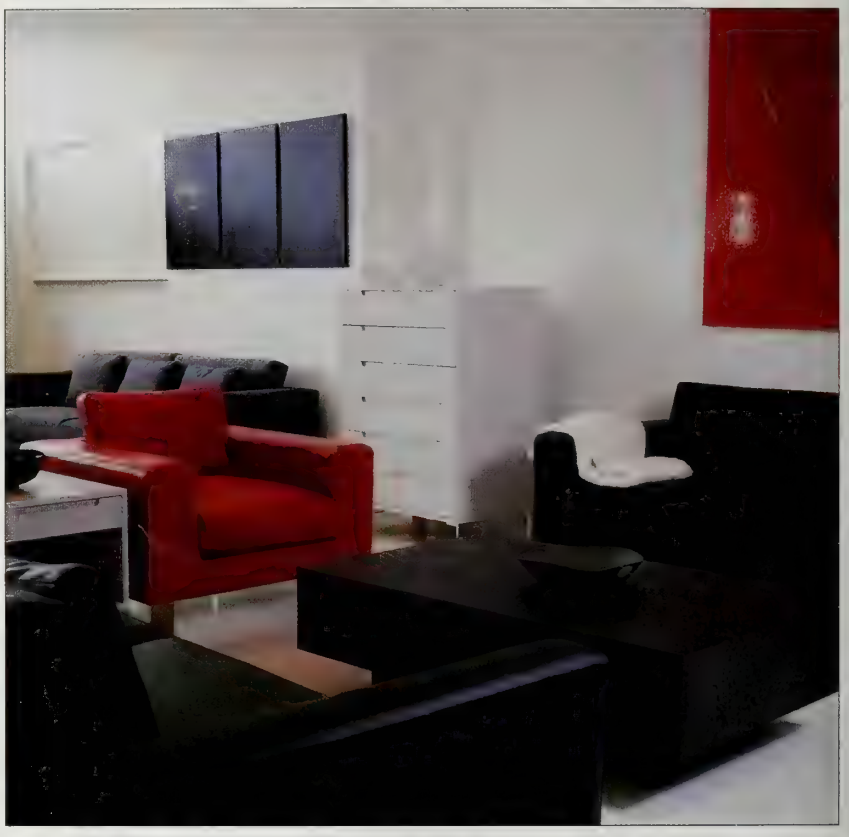




APARTMENTO

Left and Below: The shop showcases a range of contemporary furniture designed by owners Chris Gee and Stuart Bowman.

Below Left: Regionally made, hand-tufted and -brushed mohair rugs by Masterweave Textiles are also available at Apartmento.



Apartmento's Chris Gee and Stuart Bowman "generate more design buzz than anyone else in New Zealand," says Nunnerley.

continued from page 64

"There's a strong tradition of handwork in New Zealand that dates from colonial times, when making things was a part of growing up," says Nunnerley. "Like Italy, many towns are famous for particular crafts, most of which are sold in Auckland. And the Maori, the Polynesian people native to New Zealand, are extraordinary artisans. A lot of American designers go to Australia to shop, but this is the new frontier."

Nunnerley's base of operations is McMahons Villa Hotel, built as a private house in 1910 of kauri and rimu woods and located in the city's fashionable Parnell neighborhood. Graced with a pair of wide stacked verandas, the inn has pressed-tin and ornate plaster ceilings, richly detailed woodwork and seven guest rooms decorated in a contemporary English (i.e., no chintz) idiom. This month McMahons is filled with sail[illegible] enthusiasts in town for [illegible] America's Cup.

[illegible]fied by a huge New Ze[illegible]nd-style fried break-

continued on page 72



JOHN MOORE TRIBAL ART

Left: "John has been to all the Polynesian islands, lived with headhunters and knows all the Maori tribal elders," says Nunnerley, with stools from New Guinea. Moore also offers Maori and other tribal artifacts.

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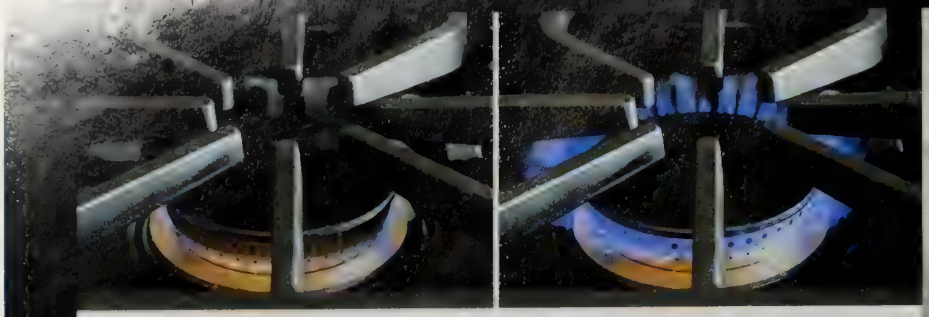
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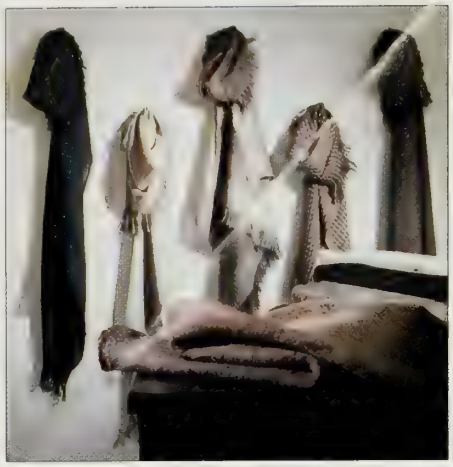
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continued from page 66

fast, she hits the ground running, stopping first at E. B. Tolley & Co., producers of sumptuous shorn and longwool lambskin rugs and bedcoverings. "Their plushness and warmth make them a natural in ski lodges," Nunnerley says. "No lambskins are silkier or more supple."

The animals also supply the prized wool for the luxurious carpets at Sallée Carpet Looms. Unlike most carpet companies, Sallée pointedly and proudly does not offer a basic color range: Every color is custom. The firm will produce even the smallest run, and orders are filled with multiple widths, thereby minimizing seams and waste. "It's a truly bespoke operation," says Nunnerley.

Sheep are the protagonists, too, at White Linen, which Gilly Halliday runs by appointment and over the Internet. Luxury European bed linens and bath towels are the company's core business, but what especially attracts Nunnerley are the handloomed cushion covers, blankets and off-the-bolt fabrics of Stansborough Fibres. Owners Barry and Cheryl Eldridge have the only commercial flock of Stansborough Gotlands in the world. "The breed is known for its rainbow of grays, from silver to charcoal," notes Nunnerley. "And the yarn is not only soft and lustrous but

continued on page 76

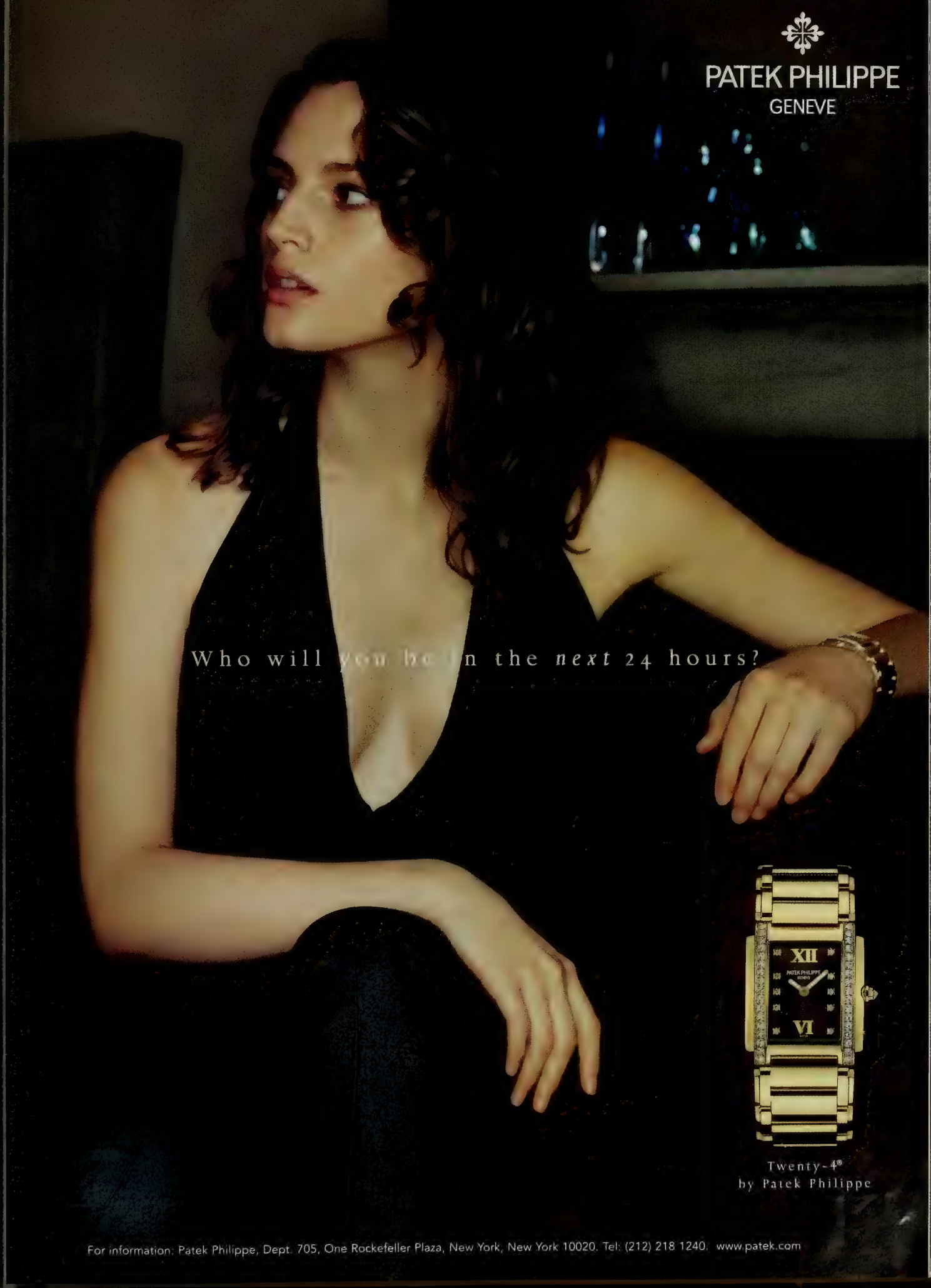
RIGHT: "New Zealand has more sheep than people," says the designer, at a local farm.

WHITE LINEN

ABOVE: Nunnerley and owner Gilly Halliday, right, look over wool textiles with Cheryl Eldridge of Stansborough Fibres.

ABOVE LEFT: Halliday offers a selection of Stansborough Fibres' handloomed fabrics and throws (top left) and European linens.



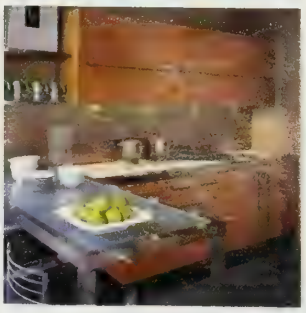

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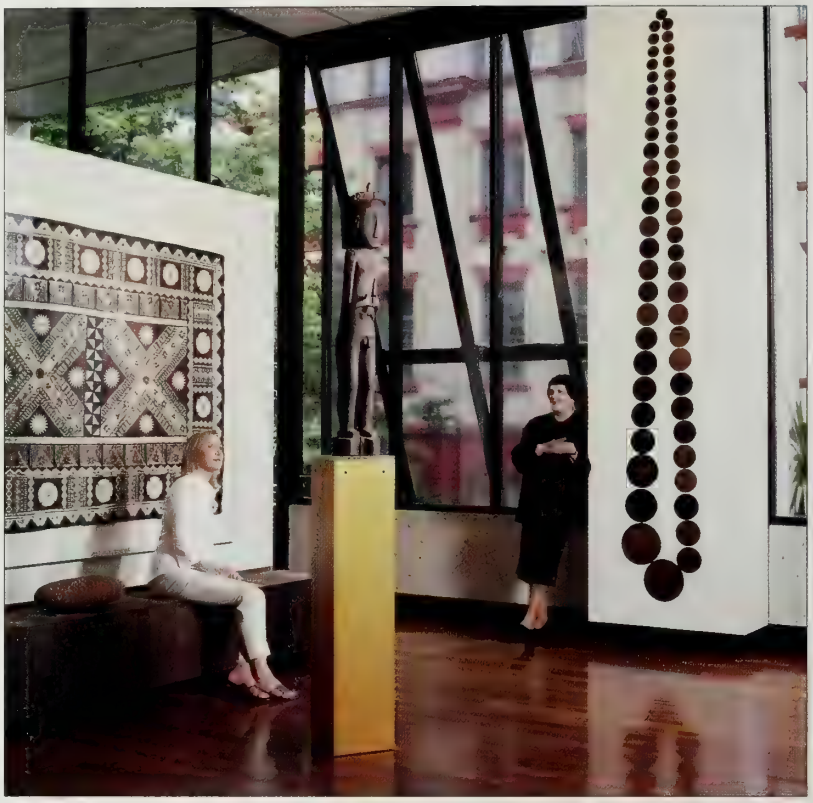
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continued from page 72

strong, which makes it great for upholstery."

Hungry for a hit of contemporary furniture, she moves on to Apartmento. Owned by Chris Gee and Stuart Bowman, the store features the team's collection of sleek, linear furnishings in oak and maple. "These men generate more design buzz than anyone else in New Zealand," says Nunnerley. Apartmento is also her source for what are billed as the only deep-pile hand-tufted and -brushed mohair rugs anywhere, made by Masterweave Textiles.

Knowing that English antiques can be better priced in New Zealand than in England, the designer heads for Barry Thomas Antiques, where—in less time than it takes to unwrap a stick of gum—she becomes the thrilled owner of a handsome brass basin from the Channel Islands. Thomas rounds out his stock with other European antiques and period reproductions.



FHE GALLERIES

LEFT: Director Kathlene Fogarty tells Nunnerley about a 19th-century ancestral figure from Sumba at the gallery, which carries regional, Indonesian and Pacific Island work. The bench is a Humphrey Ikin design.

"There's a strong tradition of handwork in New Zealand that dates back to colonial times, when making things was a part of growing up," says Nunnerley.





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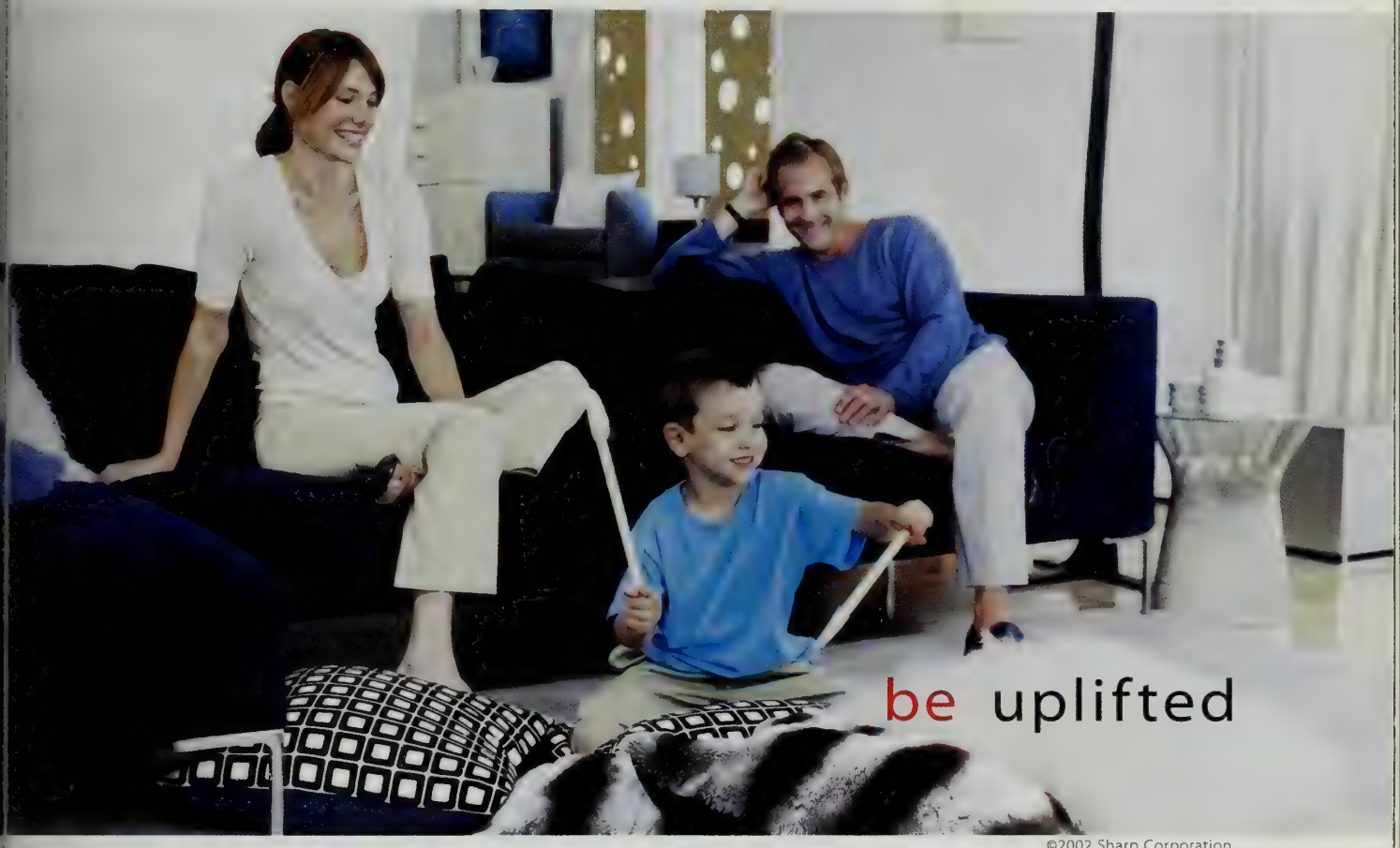
LEFT: General manager Carol Little uses a cup-seamer to join together lambskins for custom rugs and bed and cushion coverings. FAR LEFT: "I just had a lambskin done in black for a ski lodge," says Nunnerley.

At FHE Galleries, Nunnerley considers adding a delicate Maori *kete*, or basket, and a striking 19th-century cloak—both made of flax and feathers—to her collection of New Zealand primitive art and furniture. With an eye to fattening her trove even more, she calculates that there is still time to race out to John Moore Tribal Art in Pirongia and be back in Auckland in

continued on page 78

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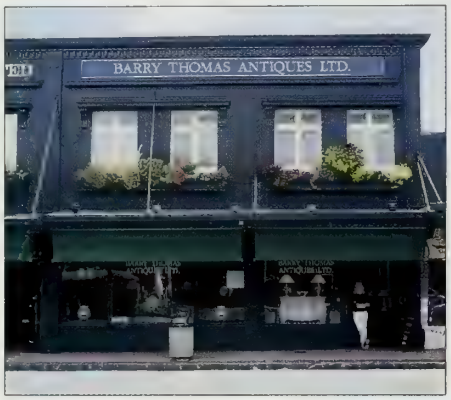


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Knowing that English antiques can be better priced in New Zealand than in England, Nunnerley heads for Barry Thomas Antiques.





continued from page 76

time for dinner. Amid jade short clubs and mulberry-bark tapa cloths, Nunnerley discovers a pair of low, elongated stools carved with masks—stools she can picture in a 1940s-flavored room with trophy pieces by Jacques-Emile Ruhlmann and Jean Royère.

"Not so long ago New Zealand was known for rugby, horse racing, warm beer and not a whole lot else," Sandra Nunnerley reflects. "But all that's changed. Today there's great wine, amazing food and world-class sailing." Pause. "And did I mention the shopping?" □



BARRY THOMAS ANTIQUES

ABOVE: Displayed in the 5,000-square-foot shop (above left) are European antiques, 19th-century Chinese items and reproduction furniture and accessories. "It's *the* antiques shop in Auckland," says the designer.

AUCKLAND SOURCES

1 **Sallée Carpet Looms**, 69 St. Georges Bay Road, Parnell; 64-9-309-5733. *Carpets of New Zealand wool*

2 **Apartmento**, 8 Drake Street, Freeman's Bay; 64-9-309-7646. *Contemporary furniture, and mohair rugs by Masterweave Textiles*

3 **FHE Galleries**, 2 Kitchener Street; 64-9-302-4108. *Pacific Island and Indonesian artifacts, contemporary art and objects*

4 **E. B. Tolley & Co.**, 1/322 New North Road, Newton; 64-9-379-2460. *Lambskin rugs and bedcoverings*

5 **Barry Thomas Antiques**, 93 Great South Road, Remuera; 64-9-520-4090. *European antiques and reproductions*

6 **John Moore Tribal Art**, 261 McClure Street, Pirongia; 64-7-871-9088. *Tribal art and artifacts and reproductions*

White Linen (not on map) www.whitelinen.co.nz, 64-9-412-2972. *European textiles and linens, and fabrics by Stansborough Fibres*

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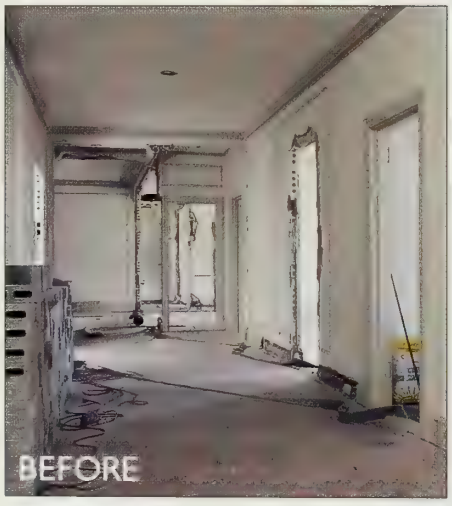
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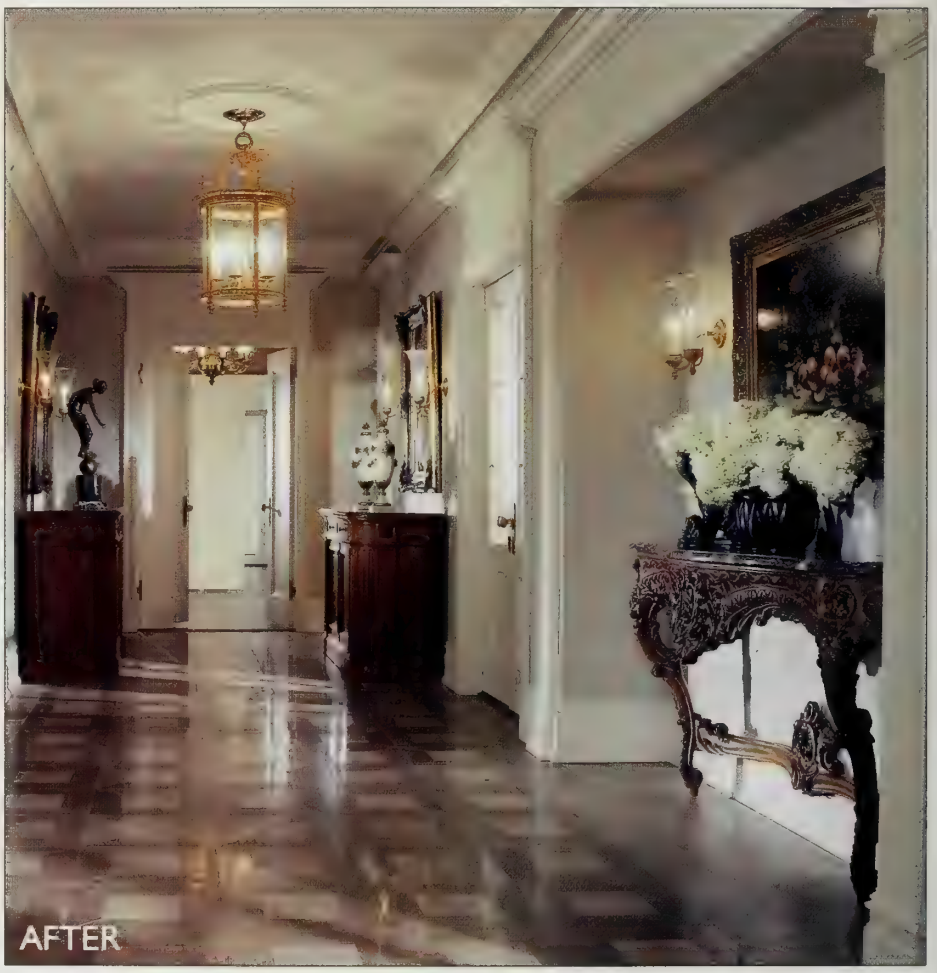
Philadelphia Freedom

A Spacious Apartment Is Liberated from Rooms in the Old Barclay Hotel

Interior Design by Harry Schnaper/Text by Cynthia Zarin/Photography by Billy Cunningham







New York designer Harry Schnaper (top left) turned rooms at the Barclay Hotel in Philadelphia into an apartment. ABOVE LEFT AND ABOVE: The hall became a gallery. Walker Zanger limestone on floor. Glustin consoles. Charles Edwards sconces.

AFTER YEARS OF LIVING on Philadelphia's Main Line, the clients, a couple in the travel business with two teenage children, decided it was time to turn tack and move into the city. But where? As they were looking at properties, the owners of the Barclay, the grand old hotel on Rittenhouse Square, decided to convert it into luxurious private residences. The idea fit: Consummate travelers themselves, they found the thought of living in a transformed hotel appealing, and they snapped up one of the largest apartments—5,000 square feet that, when they bought it, consisted of a vast hallway linking many generously proportioned, albeit slightly shabby, hotel rooms.

To perform the sleight of hand, they called in New York designer Harry Schnaper, whose current projects include the renovation of an Art Déco apartment on Fifth Avenue, a house in Sagapo-

continued on page 82


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"It took a great deal of vision to turn these hotel rooms into an apartment, but the clients were game."

LEFT AND ABOVE: The new family room. The armchair, covered in a Brunschwig & Fils cut velvet, is by William Switzer, as are the side tables. Kravet pillow stripe. Schumacher drapery damask.

continued from page 80

nack and the renovation of his own 1850 farmhouse in Columbia County, which he calls, gleefully, "a disaster."

"I was fascinated by the space," he says. "It took a great deal of vision to imagine these hotel rooms turned into a classic apartment, but the clients were game. The key was to use one of the hotel hallways to create a spacious gallery, with rooms leading off of it."

It was an immense undertaking. Most of the floors and door openings were either revamped or replaced. Schnaper kept the original windows and installed new French doors that funnel light through the apartment. "We needed to take into account the Old World feel of the hotel," Schnaper remarks. "The apartment is just above the tree line, and it looks out over all of old Federal Philadelphia, onto the rooftops of 19th-century town houses."

The entrance hall opens immediately onto the long gallery. Early on in the project, a shopping trip to Paris yielded a pair of Louis XVI–

continued on page 84


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RIGHT: To make "an elegant formal dining room" from one of the hotel rooms (above), Schnaper used a circa 1880 table and a 1920s giltwood chandelier he found at the Marché aux Puces in Paris. Osborne & Little striped wallcovering.

continued from page 82

style gilt-bronze lanterns and a pair of Rococo Revival consoles. The limestone floor is a classic shadow box design: In the windowless hall, the dark stone framing paler squares gives the effect of light playing down through an imaginary trellis.

The reception rooms are off the gallery, and, Schnaper explains, rooms for entertaining were a must. "The couple are extremely congenial—every Friday night they have a Sabbath dinner and invite the world." (The late-19th-century table in the formal dining room expands to seat 14.)

The clients' Main Line house was full of color—a palette of peach and blue—but for this project, they chose more neutral, urban tones: taupe and white with sage-

continued on page 86



RIGHT: The sitting room now accesses the dining room through the archway. Glant velvet on settee. Fabricut damask on Louis XV–style chairs. Old World Weavers drapery trim. BELOW: Walls were removed to join the spaces.






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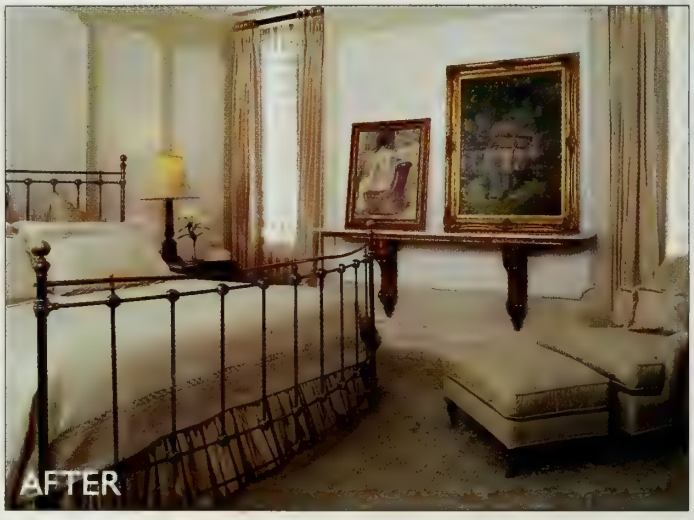


continued from page 84

green notes, a nod to the legacy of the Barclay, which was built in 1929 and later bought by Philadelphia millionaire John McShain, who owned a sizable estate in Ireland.

Throughout the apartment, texture gives the rooms interest: A pair of wood armchairs in the family room are covered in taupe cut velvet; the sofa pillows are covered in a chocolate stripe; underfoot, the custom rug is striped alternately in wool and silk; in the master bedroom, checkered sheers filter the morning light that shines over the square. The massive brass bed, armoire and chandelier were brought by the clients from their former residence.





ABOVE: The master bedroom in transition. LEFT: The residents asked to retain their existing furniture for the room. Lee Jofa sheer. Greff chair and ottoman fabric.

BELOW: A hotel bath was expanded into the wife's master bath, which "she wanted bright and positive," says Schnaper. "It's a nice buttery hue." Waterworks stool.

"The scale of the rooms was extraordinary," says Schnaper. "The ceilings are 11 feet high, and the windows are just huge. We had to dream up the floor plan. The kitchen—and remember, there was no kitchen; this was a hotel—is adjacent to the family room and reached through pocket doors, creating a wonderful space that can be used for either formal or informal entertaining."

The transformation took, impossibly enough, only 10 months. "We had a great crew," says Schnaper, "and they got right to it. There's a tremendous renaissance going on now in Philadelphia, and it's terrific to be a part of that. The clients were up to the challenge. If you walk into the apartment now, no vestige of the hotel remains. They tell me they adore the apartment," he laughs. "I hope it's true!" □

"The couple are extremely congenial—every Friday they have a Sabbath dinner and invite the world."



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LUMEO, Design: Peter Maly





MULTY. Design: Claude Brisson
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EVERYWHERE. Design: Christian Werner. The sleek design of this cabinetry collection can be used everywhere, as the name indicates. This versatile system includes sideboards, desks, wardrobes, TV units, and much more in white lacquer or oak facade and aluminum or oak top

MORNING

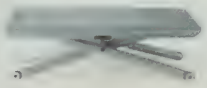
Wake up to coffee and the newspaper.

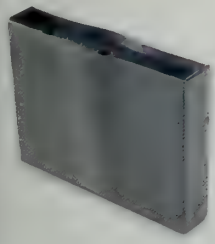
ARIK. Design: Arik Levy Ⓛ design
This sofa promotes clean lines and innovative functions. Thanks to the rollers set into the feet, the seat may be moved forward, backward, or separated completely from the frame to form a comfortable bed.





YO-YO. Design: Pagnon & Pelhaître
A coffee table that easily converts into a dining table or anything in between. Frosted glass or beech top with aluminum frame





LES ONDES.
Design: Gisela and Peter Maly
Brilliant white ceramic vase with lead-colored interior and brushed steel insert for flower stems


GOA COTE ANGLAISE

LES DEUX
Design: Gisela and Peter Maly.
Square ceramic vases with brilliant white or matte black finish.



CALIN. Design: Pascal Mourgue.
Extremely comfortable dining chair with mother-of-pearl buttons and aluminum legs

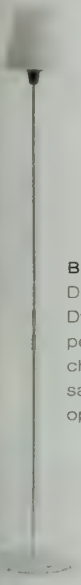




PARALLELE. Design: Peter Maly
Rebirth of a bestseller -- cabinetry collection with sleek new tops, handles, casters and feet. Finish available in light oak, white and ridged aluminum lacquer

AFTERNOON

Take time out to play.



BARBARA.
Design: Elia Gilli.
Dynamically slender pedestal lamp with chrome steel stem, satin glass base and opal lampshade

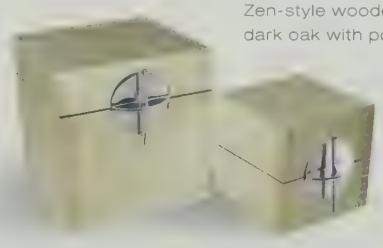


SMALA. Design: Pascal Mourgue. This multifaceted sofa has two adjustable backs and arms, which can be lowered to form a chaise longue or bed Complement the sofa with a table, chair or ottoman from the collection, which also possess the distinctive polished aluminum legs



HUSKY. Design: Ligne Roset
Fluffy, soft and delicate to the touch: a fleece blanket which makes even the coldest winter evenings warm and comfortable

REVE D'EDO.
Design: Peter Maly and Carsten Gollnick.
Zen-style wooden boxes available in light or dark oak with polished aluminum fastenings



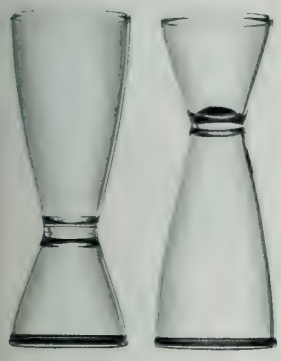

NOIR
CUT
SHAMA
OBERANDE

PRONTO.
Design: Tous les Trois.
Espresso cup with saucer and spoon made of brushed stainless steel.

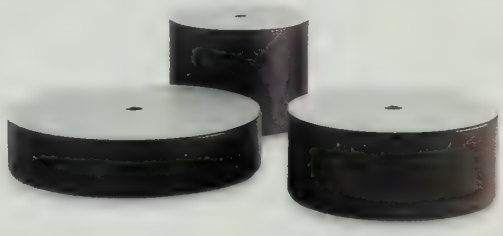




SHAMA. Design: Thibault Désombre. Attractively polished stainless steel tableware in an elegant velour box. Fork, knife, tablespoon, dessertspoon, and salad fork.



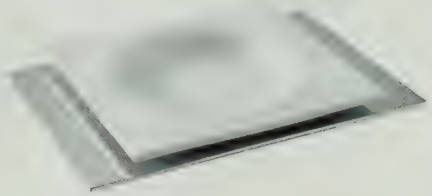
V.O. Design: Tous les Trois. Reversible glasses for wine and water made of Pyrex® glass



RUND. Design: Christian Werner
Round wooden storage boxes, available in light or dark oak and three sizes

EVENING

Enjoy a quiet dinner with friends.



MOON. Design: Jean-Marc Gady
Square or rectangular brilliant white ceramic plate with aluminum charger plate

SAFRAN.
Design: Philippe Daney
Uniquely shaped stainless steel salad servers

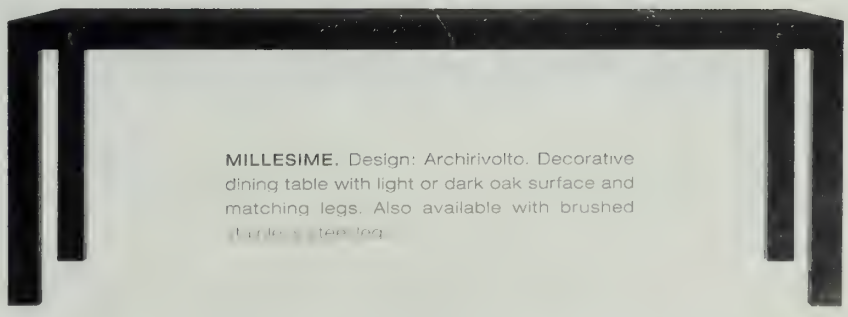




NO. Design: Cantinca Ciobanu.
Brilliant white ceramic espresso cup with saucer.

ZOA. Design: Archirivolto.
Elegant upholstered dining chair with matte chrome frame. Available with arms.



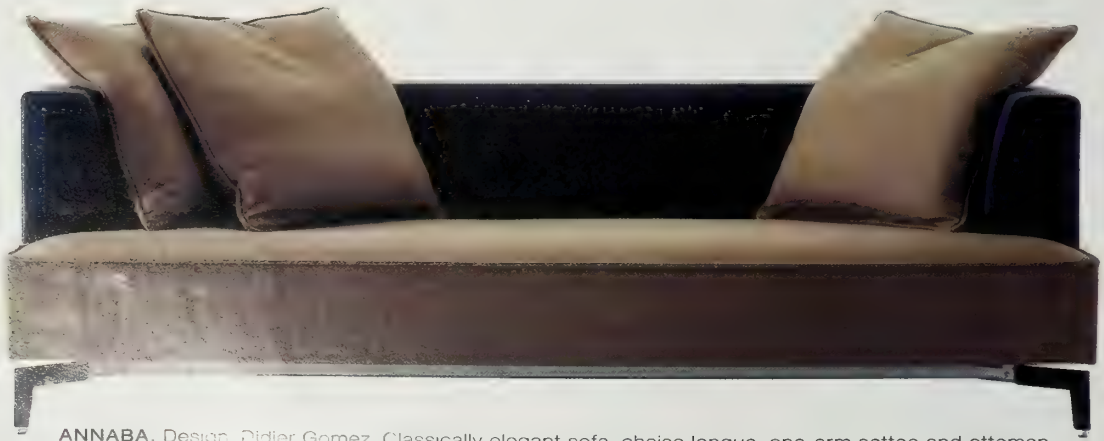


MILLESIME. Design: Archirivolto. Decorative dining table with light or dark oak surface and matching legs. Also available with brushed

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LE STYLE DE VIE.



ANNABA. Design: Didier Gomez. Classically elegant sofa, chaise longue, one-arm settee and ottoman with deep seat [illegible] aluminum feet (shown with leather covers). Didier Gomez recommends upholstering the back in leather and the seat in fabric.

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Missive from Maastricht

Notes on The European Fine Art Fair from Tiffany's Design Director

By John Loring

SITUATED ON THE BANKS of the Meuse River an hour's drive east of Brussels, the delightful and pleasantly obscure little fortified Dutch town of Maastricht is the world's epicenter of the truly splendid in art and design for 10 days each March, when it plays host to The European Fine Art Fair. The town itself (not in my regular travel plans until this year) is worth the detour for its stylish shops, fine restaurants and postcard-picturesque streets. However, leaving the town and all its charms aside, attending TEFAF (as it abbreviates itself), which was held at the Maastricht Exhibition and Congress Centre from March 8 through March 17 last year, is the only way to take stock of the astonishing treasures in the collections of Europe's greatest art and antiques dealers, all in a day or two.

There seem to be ample opportunities in my constant shopping trips to Paris, London, New York, Florence, Rome, Venice or Munich, but the home bases of a healthy percentage of the world's lead-

continued on page 92





While visiting The European Fine Art Fair in Maastricht, the Netherlands, John Loring was taken with a German bureau-cabinet attributed to Franz de Paula Ferg, which was offered by Senger Bamberg Kunsthandel.

TODAY

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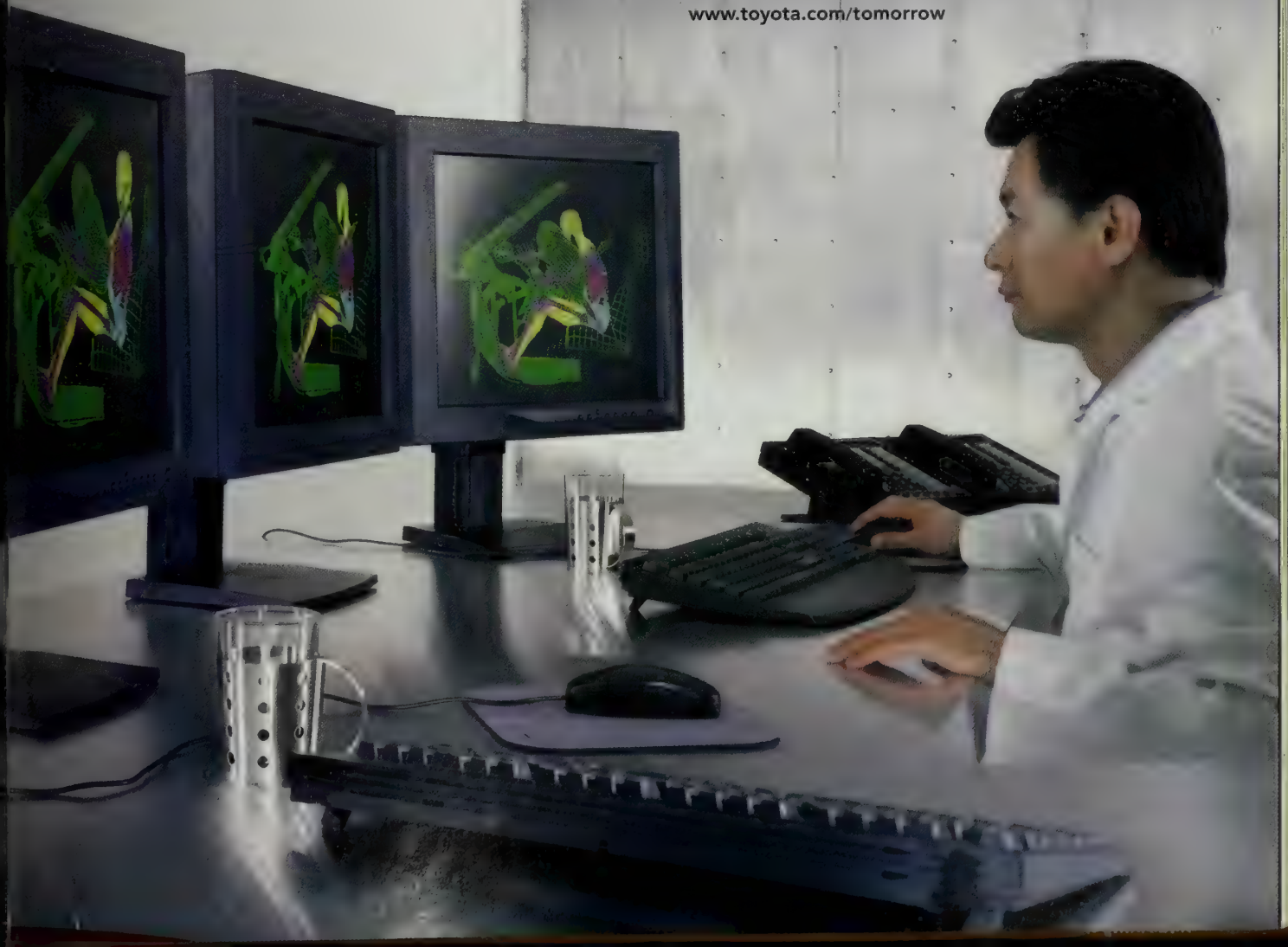
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Although currently only an experiment, technologies like THUMS may one day be used to supplement Toyota's existing safety programs, to make our cars even safer for real human beings. Safer cars — thanks to one very smart dummy.

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continued from page 89

ing dealers are in places like Porto, Pesaro, Mannheim, Oosterhout, Utrecht, Essen, Oud-Rekem, Grünwald, Ripley, Oropesa del Mar and many other towns whose marvels I shall, for all my curiosity, probably never see.

My world of collecting focuses on 20th-century furniture and ceramics, which does not fully explain why I returned to New York with a pair of mid-18th-century Frankfurt chinoiserie faience chargers. Their generously scaled landscapes of banana palms—inhabited by figures in attitudes of industry on one and repose on the other—I did not resist, despite their advanced age. The fact that a few vaguely Germanic pine trees mixed jauntily with the oversize South China banana leaves in the fanciful landscapes and that on one charger a decidedly japanesque goose is swooping in for a landing broke through any hesitation I might have had about taking them home to decorate my dining room walls. (They were shown by Senger Bamberg Kunsthandel, of Bamberg, Germany).

If I had not succumbed to the bold stylishness of the chargers, I had many other totally remarkable objects on my "possibilities" list.

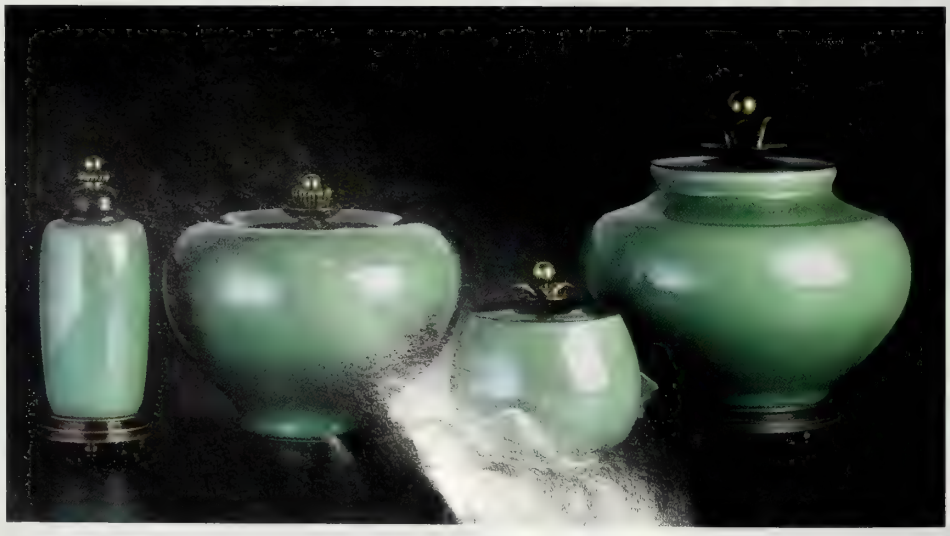
No one in history collected ceramics like Augustus the Strong, Elector of Saxony and King of Poland during the first third of the 18th century. After visiting Louis XIV's now vanished Porcelain Trianon in the garden of Versailles, he described himself as stricken with "porcelain sickness" and eventually amassed more than 24,000 objects. For the palatially minded, there were a good many pieces of porcelain from Augustus's collection in Maastricht (from Vanderven & Vanderven Oriental Art in 's Herto-

continued on page 96



ABOVE: Ancient-objects specialists Royal-Athena Galleries exhibited a 1st-century Roman *bigio antico* marble crouching lynx with inlays of *nero antico* and *giallo antico* marbles.

BELOW: Vases that Carl Halier and Patrick Nordström designed for Royal Copenhagen in 1930 were shown at Philippe Denys. Knud Andersen crafted the bronze lids and bases.



BELOW: From Adriano Ribolzi came a Louis XIV giltwood salon table with an onyx-marble top and cabriole legs carved with scrolling acanthus leaves and flowers.



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A collection of De Stijl architect Gerrit Rietveld pieces from Kunsthandel Frans Leidelmeijer included a white military chair, right, and a 1923 multicolor end table.

continued from page 92

genbosch, the Netherlands).

More to my 20th-century tastes, Philippe Denys, of Brussels, showed an important collection of Danish Art Déco pieces, stoneware vases with bronze tops and bases by a Danish designer with a considerable sense of elegance in ornament, Knud Andersen. The vases, in glorious celadon, sang de boeuf and yellow-green solfatara glazes, were the work of Royal Copenhagen's master potters Patrick Nordström, Axel Salto, Carl Halier and Nils Thorsson. Like much Danish design, they have only been rediscovered by the design world in the past couple of years. For perfection of 20th-century form, of color and of surface, they are outstanding.

Next on my want list was one of the most flawlessly designed 1920s furnishings imaginable: a military chair, as strong and strict as a Russian Futurist construction, by the great Dutch De Stijl architect Gerrit Rietveld, exhibited in a collection of his original furniture (from Kunsthandel Frans Leidelmeijer in Amsterdam). Constructed with Rietveld's typically inexpensive materials—in this case, wood and plywood, with white paint—the chair's extreme simplicity, pure abstraction and impeccable proportions made it as strikingly contemporary in 2002 as it was in 1923.

Returning to more distant periods, my eye was arrested by the most wonderful small-scale piece of late–Louis XIV furniture. It was, as described by its owner (Adriano Ribolzi, of Monte Carlo) "rare and beautiful": a carved gilt-wood salon table with an onyx-marble top and gracefully curved legs ornamented with acanthus leaves that end in *sabots de biche*, or deer's feet.

Another exceptionally fine antique on display at Senger Bamberg—a unique bureau-cabinet completely covered with 66 panels of landscapes populated by mythological figures mixed with every conceivable animal, and all painted in Dresden or Vienna around 1735—was deservedly attracting everyone's attention.

Before I left, there was one last extraordinary piece that had to be admired: a first-century Roman sculpture of a crouching lynx in variegated *bigio antico* marble inlaid with black-marble spots (from Royal-Athena Galleries, of London and New York). As the only existing example of such work, it ranks up there with any known ancient statue of its kind in capturing the vitality of its subject.

To recognize the rare and beautiful in design, it is necessary to maintain close contact with the rare and beautiful. The European Fine Art Fair in Maastricht is a fine place to do this and to refocus one's sights on quality. □

For more information, visit www.tefaf.com.



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Phoenix Rising in Buffalo

Rescued from Near Ruin, a Local Landmark Becomes The Mansion on Delaware Avenue

Interior Design by Susan Dario, ASID/Text by Michael Frank/After Photography by Billy Cunningham

At some point in the late 1860s Buffalo industrialist Charles F. Sternberg commissioned a house from George M. Allison, an architect about whom surprisingly little is known today. Located on the city's then fashionable Delaware Avenue, it featured a façade of stately red brick and stone and bay windows, along with such flashy Second Empire–style details as a raised entrance flanked by paired columns and a mansard roof with pedimented dormers. It is probably safe to say that neither Sternberg nor Allison imagined the house's eventual destiny—as Buffalo's first four-star boutique hotel.

"I could barely imagine it myself," says Susan Dario, the Atlanta-based designer who oversaw its interior transformation. "When I first visited

continued on page 102







Above: Buffalo's Mansion on Delaware Avenue. Below and Right: The entrance hall. Designer Susan Dario was guided by principal owner Dennis P. Murphy's vision.

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RIGHT: Dario at the front entrance. Completed in 1867 by architect George M. Allison for a wealthy industrialist, the Mansion was saved from years of neglect in 1998.



BELOW: An ornate door surround frames a view of the parlor. BELOW RIGHT AND BOTTOM RIGHT: The parlor exemplifies the hotel's "blend of modern spirit and traditional pedigree," says Dario. Sofa mohair by Kravet.

continued from page 100

the building, it was all boarded up. Birds and squatters had lived there over the years. Hardware had been stripped, and it was an austere, dirty, smelly, cold place. But its new owners," Dario says, referring to principal Dennis P. Murphy and co-owner Diana Principe, "had a vision, and I like to think that mine rose to meet —and help express—theirs."

A native of Buffalo, Murphy has developed more conventional hotels across the country; The Mansion on Delaware Avenue is his—and Dario's—first foray into the world of the small luxury hotel and one he had had in mind for a long time. "I was constantly aware of this property sadly decaying. It was an icon of the community, a representation of the early flourishing years of the region."

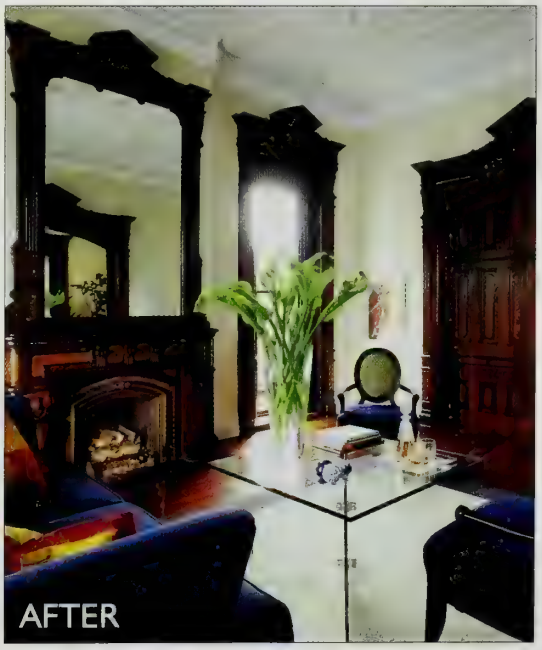
Murphy gave Dario, who has been designing hotels for 15 years, a very specific mandate: Save what was period and authentic, yet infuse the interiors with a contemporary flavor that would surprise and delight guests.

Before she could either surprise or delight, Dario, joined by Silvestri Architects, an Amherst, New York, firm, knew that she faced two challenges with the building: One, a classic example of what in the architectural world is

continued on page 104







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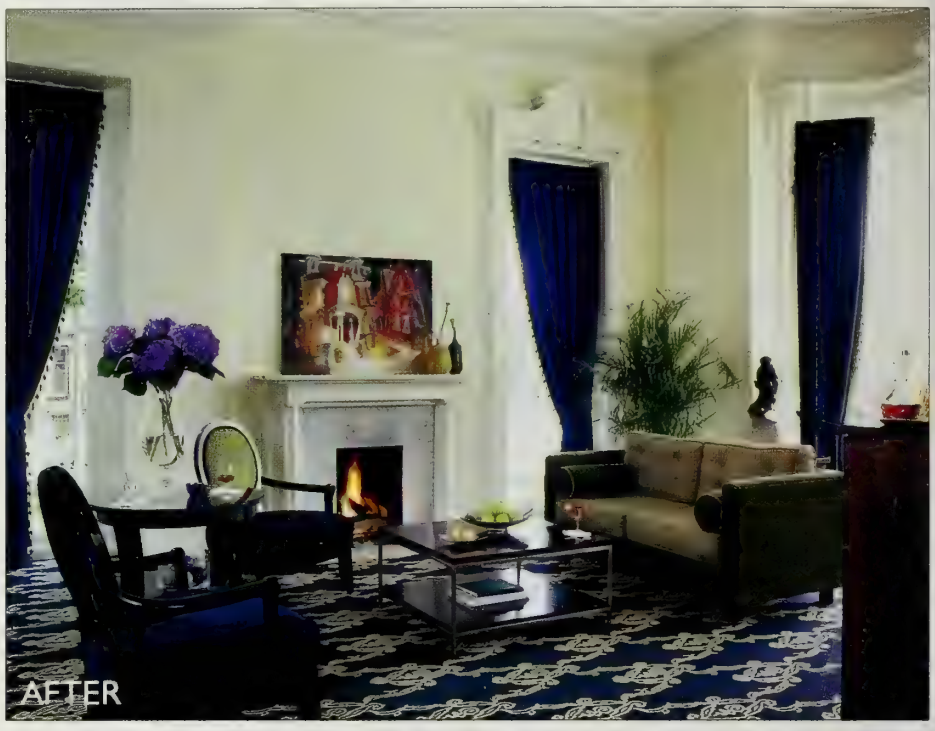
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Woodwork was restored and a palette selected that was distinctly un-Victorian.





BELOW AND RIGHT: The billiard room. Susan Webb Tregay's *Advice and Consent* is on the mantel. Fabricut drapery fabric; Robert Allen trim. Donghia silk on armchair backs.

continued from page 102

called adaptive reuse, entailed finding a way to turn a single-family dwelling into a hotel that would function efficiently and comfortably with 25 guest rooms and three suites; the other was to meet the industry standard for luxury accommodation.

"The house, given its size, had some rather grand common rooms," Dario explains. "On the first floor, as a result, the task was one of rehabilitation and decoration." The parlor, billiard room and library each received exquisite attention: Woodwork was carefully restored and a palette selected that was distinctly un-Victorian. "People walk in and expect to see red velvet carpets and fringed lampshades," Murphy points out; instead they find upholstery fabrics and draperies in sleek sage, navy, camel and vanilla; armchairs that evoke the 1920s; glass low tables; and contemporary art.

The guest rooms presented somewhat more complex problems. Two floors of family bedrooms and a floor of servants' quarters had to be reorganized and receive new electrical, heating and air-conditioning systems. "One of the early, inevitable decisions," Dario recalls, "was to make the rooms individual. It's the opposite of a conventional hotel, where everything follows a template. Here we have rooms with fireplaces and others with bay windows. Some have high ceilings; some—on the former service floor—have ceilings that slope at a beguiling angle."

The rooms are all impeccably appointed, meeting expectations of comfort that travelers regularly hold but seldom think about as specifically as someone like Susan Dario must. Like most businesses, the hotel world turns out to have its own vocabulary, or not-so-secret code, perhaps, that deter-

continued on page 106





ABOVE AND RIGHT: The library's black-walnut fire surround and high wainscoting were restored to their earlier grandeur. The room is often used for intimate functions.

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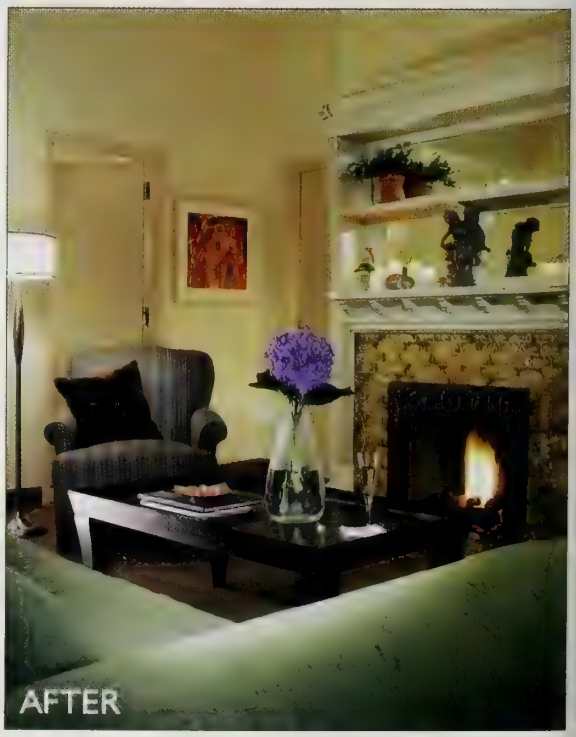
"One of the early, inevitable decisions," Dario recalls, "was to make the rooms individual. It's the opposite of a conventional hotel."



Each of the 25 guest rooms and three suites has a unique shape. LEFT AND BELOW FAR LEFT: A refurbished arched fireplace is the centerpiece of an upstairs guest room.







BELOW: The sitting area of a suite. Low table from Lane Furniture. Duralee chair fabric. BELOW LEFT: Original tiles were revealed when the fireplace was cleaned.

continued from page 104

mines what makes a destination top-rated.

The Mansion on Delaware Avenue delivers it all and more. It has also begun to attract a celebrity clientele (including Hillary Clinton and singers Faith Hill and Reba McEntire). Will it do its part to help Buffalo rise again and assume a new urban spirit? "It's hard to know what one building can accomplish," Dennis P. Murphy says, "but thanks to Susan, the hotel, at least, is a re-created work of art. And we intend to maintain it that way for a long, long time." □

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Peter Marino

Heavy Lifting and the Value of a Broad Education

By Nicholas von Hoffman



ARCHITECT AND INTERIOR DESIGNER Peter Marino says, "I was born on 52nd Street in Manhattan—that is, my father's house was on 52nd Street—and my joke is that now I live on 57th, so I really haven't gotten very far in life. I'm hoping to get to 61st by the time I'm 90."

With an office of something in the vicinity of 165 people and projects around the world, Marino has gotten quite a bit farther than 57th Street, although that is where he lives with his wife and 11-year-old daughter. "My office is around the corner from my home, so my commute is about three minutes, depending on how long I have to wait for the elevator. I can go home for dinner, and if I have to go back to the office after my daughter goes to bed, then I do. That's usually when I do most of my design work—when it's quiet and the phone's not ringing."

Nonetheless, Marino is a quintessential road warrior of the old school, a throwback to the days before most enterprises decided to eliminate all but the most essential travel. "I travel an absolutely abnormal amount. I was very disconcerted recently when everyone at the British Airways check-in counter said,

continued on page 112

"Each of my projects is unique," says architect Peter Marino (left). "I strive for a new recipe every time I design."

BELOW: He installed a plasterwork ceiling in a New York apartment (see *Architectural Digest*, March 2000).



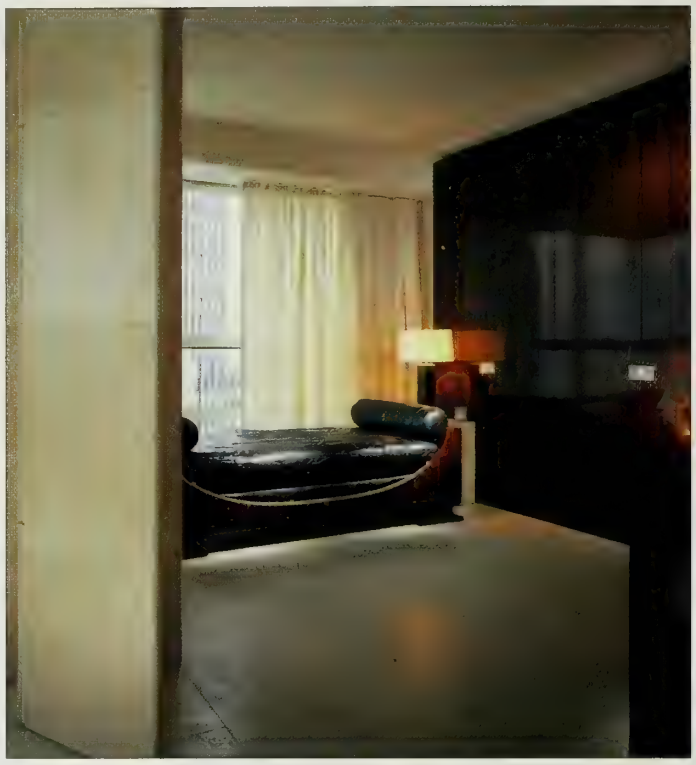

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continued from page 110

'Hi, Mr. Marino!' and I hadn't even shown them my ticket."

He characterizes his work as 10 percent in Asia, 10 percent in South America, 40 percent in Europe and 40 percent in America. "I'm in Europe at least seven days a month, every other month I'm in Brazil, and we're building a major new office tower for Chanel in Tokyo." Marino's global reach is proof positive for him of how the practice of his profession has changed in his lifetime. "It's very different from when I was a young architect, when it was only the superbig firms that got international work. Today they can call me from Tokyo and ask for a sketch, and it will be e-mailed to them within 10 minutes. The only thing I can't do is beam myself around."

He may fly first class, but his is no Lucullan life on the road. There are no layovers in picturesque piano bars in Surabaja. His routine is that of a professional athlete whose livelihood depends on his body. As an example, he recounts, "Once I was in the airport with two giant aluminum suitcases, one loaded with stone samples, the other with wood. I had to get from terminal A to terminal B, and I had 17 minutes to do it. I put on my jogging shoes and did it. I'm a health freak, frankly," he says. "That's how I cope."



LEFT: Marino created a parchment-covered divider and cabinets of macassar ebony for the living room of a New York residence. Before the window is a daybed by Jacques-Emile Ruhlmann.



RIGHT: A rendering by the architect shows a metal-clad pavilion for an unbuilt weekend house in Connecticut.

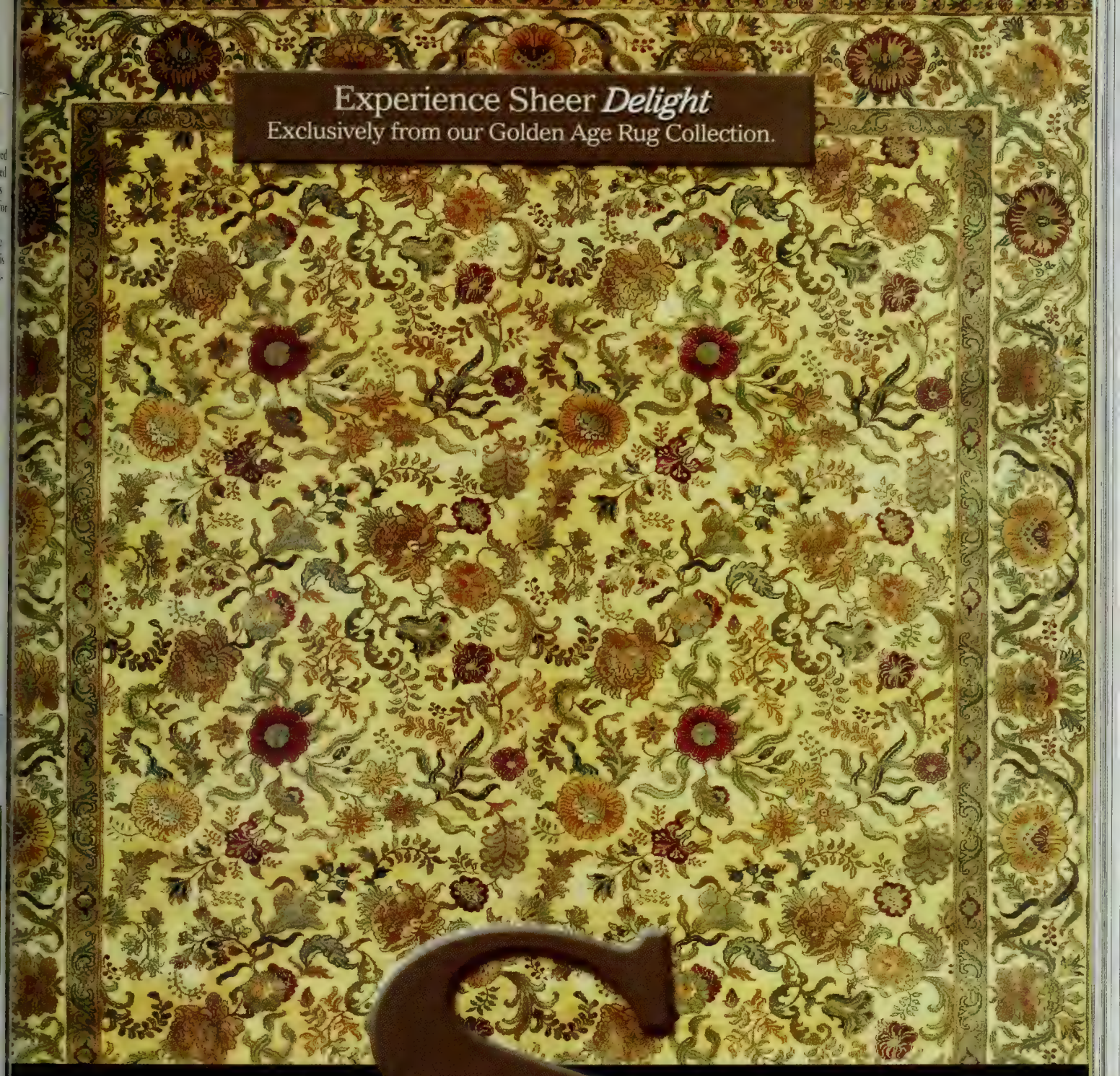


BELOW: The open living room of a Marino redesign in St.-Jean-Cap-Ferrat features a Henry Moore work.

Marino, who declares himself "a dyed-in-the-wool New Yorker," endured a suburban Long Island childhood, but even in his high school years he was in the city soaking up what the art world was doing. "I got to see the early Warhol shows. I got to see pop art and be a part of it as it was happening."

In due course the young Marino matriculated at the College of Architecture, Art and Planning at Cornell. "They had good teachers and a good architecture program. I took courses in all three areas: architecture, fine arts and planning. I had very good art teachers

continued on page 114



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continued from page 112

who were important artists in their own right." Anyone who has seen Marino's work will understand how the study of art and architectural history has influenced him and expanded what he does.

One of his laments is that the training given him is not so easy to come by today. "People are badly educated. I'm lucky—I got a really good education. When I was in the eighth grade, I was taken to my first opera. I haven't stopped going since. Now what do you do if nobody took you in the eighth grade? The drop-off in the level of education is why no one can talk about a Baroque church. I have a large staff, and I can tell a great deal from the general level of their knowledge. A well-rounded, liberal education has somehow completely disappeared in this country. It's okay to be an architect as if you went to plumbing school and that's all you have to know."

One of the reasons Marino emphasizes the need for such an education is that he doesn't believe in dividing up jobs among specialties. Of a large house he did in Palm Beach, he says, "I designed the house, the interiors, the carpets, the sofas, the fabrics, and I did the

Anyone who has seen Marino's work will understand how art and architectural history have influenced him.

landscaping. Today you can separate what I just described into six different consulting firms. How can you have six different people all pulling in the same direction? You can't is the answer."

Grateful as he is for the quality of his education, Marino does believe there were certain deficiencies in his training. "I feel I'm a good architect, a good designer, but nobody teaches you about management or how to run a business in architecture school. I wish I had gone for a year or so to business school to learn what may happen later on. I might have avoided some major pitfalls."

Peter Marino's practice was launched

continued on page 116

DUTCH TREATS

A Collector's Paradise in Holland



ABOVE: *A YOUNG GIRL AT THE WINDOW WITH A PARROT* BY PIETER VAN DER WERFF; BELOW: THE QUAINT TOWN OF MAASTRICHT

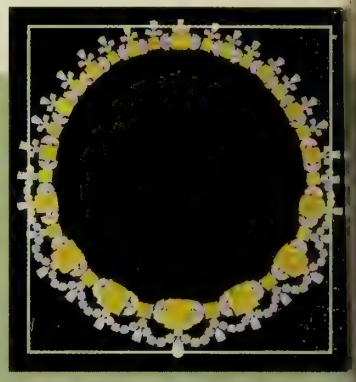
With cobblestone streets and fairy-tale architecture, the ancient Dutch city of Maastricht is a small jewel in its own right. But for 10 days in March, it becomes a place of world-class splendor as The European Fine Art Fair, known as TEFAF Maastricht, draws art and antiques lovers from around the globe to see a collection of treasures worthy of the greatest museums. And the best part: The treasures are all for sale...



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LEFT TO RIGHT: A RARE SANCAI AND BLUE HORSE FROM THE CHINA TANG DYNASTY; A TAPESTRY INSPIRED BY THE HUNTS OF MAXIMILIAN (BRUSSELS, 1550-1570); DIAMOND NECKLACE BY GRAFF; *FEMME AU CHAPEAU VERT* BY PABLO PICASSO; *JUNO* BY JAN SLUIJTERS; A FAUTEUIL FROM THE LOUIS XVI PERIOD

Now in its 16th year, TEFAF Maastricht is widely regarded as the leading international art fair. Only the world's most prestigious art and antiques dealers are invited to exhibit, and the pieces they bring are their very best, covering a wide range of art forms from painting and sculpture to furniture and jewelry. The result is an elite marketplace of enormous scope. Last year's Fair featured more than 200 dealers representing 13 countries. The showstopper: a 1635 Rembrandt painting, *Minerva*, offered for $40 million.

Something for Everyone, Carefully Screened

It's not uncommon for a fine work not seen on the market for generations to emerge at TEFAF. Curators from major institutions such as the Metropolitan Museum of Art and Washington's National Gallery travel to Maastricht in hopes of securing important pieces from private collections.

For individual connoisseurs, TEFAF also provides an irresistible shopping experience and the opportunity for serendipitous finds. If there's any place one is likely to stumble upon a masterpiece at a good price, this is it. No doubt it's this prospect that attracts about 75,000 visitors each year. They come primarily from Europe, though more American dealers, collectors and designers are making the trip.

Of course, authenticity is always of great concern when considering an art purchase, and in this area TEFAF is particularly stringent. Before the Fair opens, every piece for sale is screened by a Vetting Committee made up of dealers, art historians, restorers and academics; the accuracy of its description is verified and its provenance checked against the Art Loss Register.

Within the elegant Maastricht Exhibition and Congress Centre (MECC), works are grouped into specialized zones. The traditional heart of the Fair can be found in the ***Paintings, Drawings and Prints*** section. TEFAF is clearly the world's premier venue for 16th and 17th century Dutch and Flemish Old Masters. Over time this core has expanded to encompass works by major French, Italian and Spanish artists. One highlight from the 2002 show was an early Michelangelo drawing, *Mourning Woman*, which sold to an American collector for $11.4 million.

Increasing emphasis is being put on ***Modern Art*** at TEFAF in 2003; here, dealers sell paintings, drawings and sculptures from leading European and American artists, mostly 20th century. Picasso, Cezanne, Miró, Klimt, Brancusi, Arp, Hockney and Richter were among those represented in 2002.

At the other end of the timeline, ***Classical Antiquities and Egyptian Works of Art*** features an outstanding selection of important works from the ancient world.

Antiques and Works of Art is the largest and most eclectic category of the Fair, spanning furniture to textiles to tribal art. This is also the place to find clocks, coins and *objets d'art* of every stripe, including glassware and crystal,







metalwork, ceramics and even garden statuary.

For aficionados of the written word, ***Illuminated Manuscripts, Rare Books and Maps*** includes an impressive array of decorated medieval manuscripts and rare printed items as well as 20th century autograph letters.

Though small, the section of modern jewelry, ***La Haute Joaillerie du Monde***, is dazzling, and worth a visit by anyone with an interest in exquisite gems.

Exploring Maastricht and Beyond

Outside the exhibition hall, travelers will discover many layers of history and a wealth of cultural attractions. The oldest town in Holland, Maastricht was founded by the Romans in the first century B.C. A medieval character prevails in the town's picturesque streets and squares, as well as its castles, churches and other buildings. Befitting its status as an international art capital, Maastricht is known for its fine cuisine and a lively, sophisticated atmosphere.

It makes sense to combine a trip to TEFAF with a stop in Amsterdam. During the 2003 Fair, the city's Van Gogh Museum will mark the 150th anniversary of its namesake with an exhibition on Van Gogh and the artists who inspired him, including Rembrandt, Millet and Gauguin.



Resources

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Maastricht is nestled in the southeastern tip of Holland between Belgium and Germany, making it an excellent base for exploring other historic cities of the region. The nearest international airports are Amsterdam and Brussels. Daily flights connect Amsterdam Schiphol with Maastricht Aachen airport, and take 35 minutes. Maastricht is easy to reach by train from most European cities, including Amsterdam, Paris and Brussels.

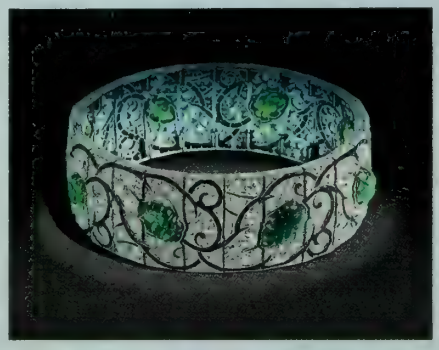
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continued from page 114

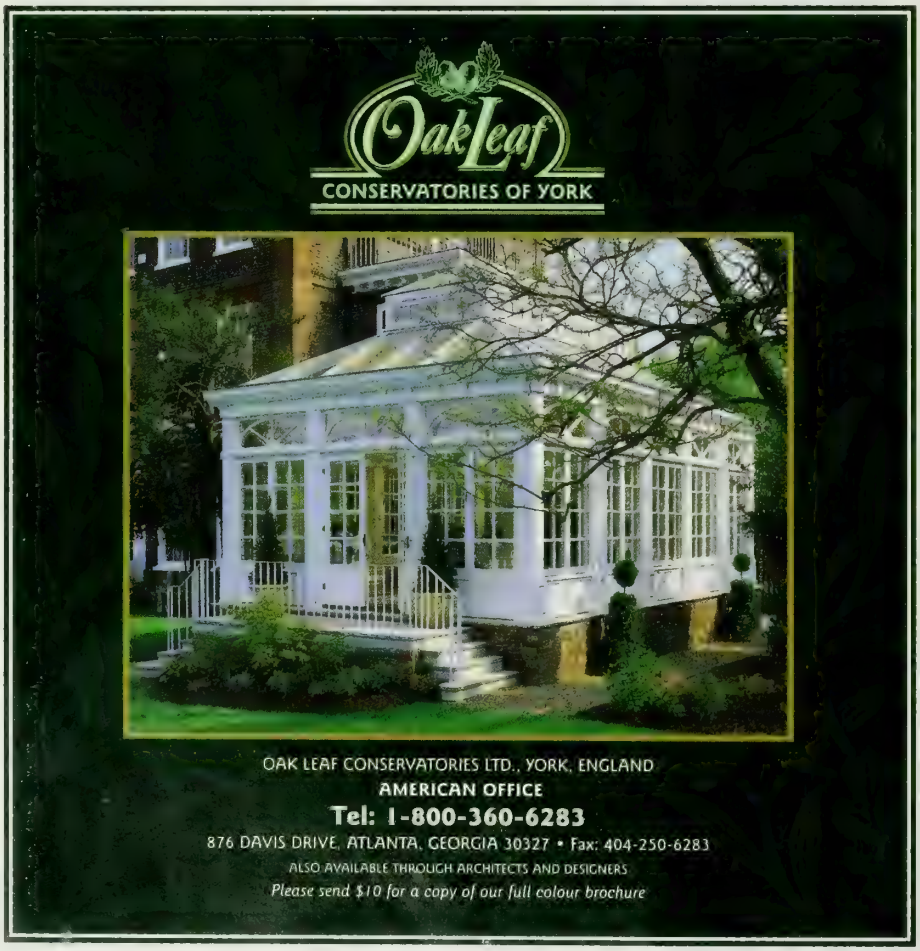
through his early acquaintance with Andy Warhol. "Andy had bought a beautiful town house on East 66th Street and said, 'Oh, Peter, like, you know, like just fix it up a little bit, okay?' My next project was the Factory, where I met most of Andy's friends. At that time, remember, he was doing portraits of the world's richest, most glamorous, fun people. It was a very quick introduction to the leaders in business and art of Europe, North America, South America and even Japan."

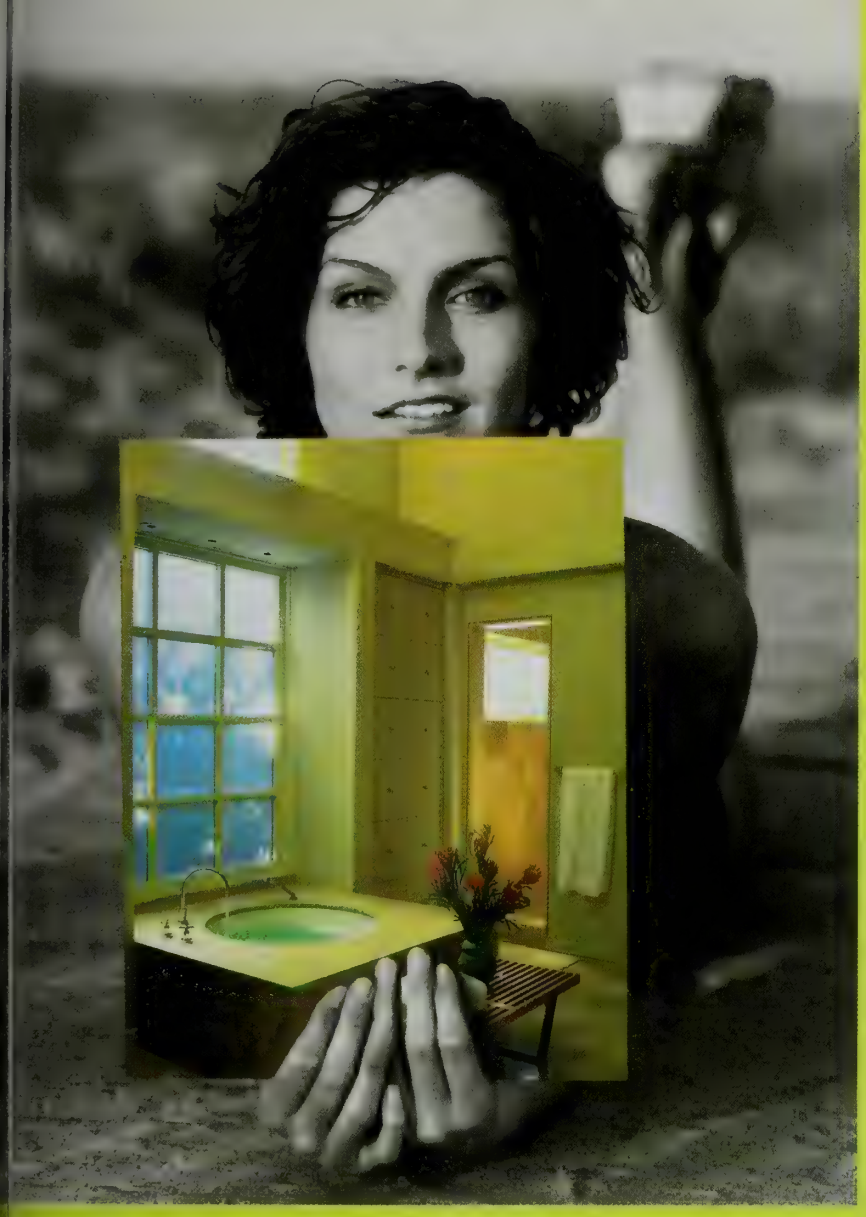
The architect and designer seems to be at a high point just now. "We were hired two years ago by His Highness, the Aga Khan, to design the yacht club in Sardinia with a commercial component and a hotel. That, for me, was a very big career moment, because the commission came from the Aga Khan himself. During the interview, I actually thought, 'I don't have a prayer of getting this job. What am I doing here?' They asked for our credentials and our proposal, and then I never heard from them. A year later I got a phone call saying, 'Would you please fly over? His Highness would like to talk to you.' It was a whole year later. I had just assumed somebody else had got it. They said, 'No, no, no. We were checking you out.'

"I was very pleased, because the project sums up what I do," Marino adds. "One-third of our business is stores, and there's a large retail component here, so we need a store expert, and a third of our business is hotels—we're currently redoing the Four Seasons in New York and in Santa Barbara, California. They told us that the members of the yacht club are the world's wealthiest and pickiest people. And, they said, the other third of your business is doing their homes, so if you can't satisfy them, nobody can."

But he hasn't become blasé about who his clients may be. "Here I am! I work for the living descendant of Muhammad." Lest he be misunderstood, he quickly adds, "I'm also building a synagogue on Long Island. I'm half Roman Catholic and half Greek Orthodox. I'm married to a Protestant who practices Buddhism, and if any bases are not covered, then so be it!" □







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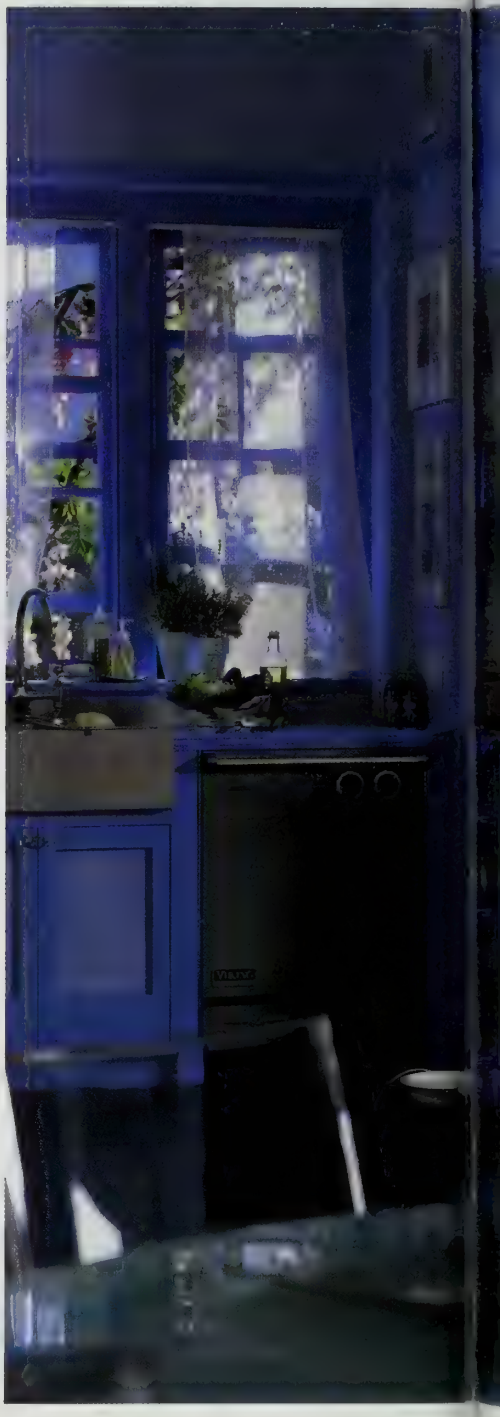
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FAR LEFT AND LEFT: "It was a major revision," Pamela Banker says of the 1920s George Washington Smith–designed house she and architect Michael Burch restored for Toby Lambert in Montecito, California.

WHEN SEARCHING FOR a California home in the mid-1990s, Toby Lambert was shown a house in Montecito designed by George Washington Smith, who, during a career that lasted from 1916 to 1930, established himself as a dominant figure in West Coast domestic architecture. Originally built in the Spanish Colonial Revival style, this house had been extensively refitted with wholly inappropriate features, but enough remained of Smith's vision to suggest what it had once been and could become again.

Initially Lambert passed on the property, but some years later, when it came on the market again, she felt ready to take on the challenge of a major restoration. By then she had become familiar with Smith's work, especially with what is arguably his masterpiece, the Casa del Herrero, a mansion that has the air of having been plucked from Granada, Spain, and set down in the foothills of the Santa Ynez Mountains.

It was Lambert's notion to apply the lessons of the Casa

continued on page 122

BELOW: The living room. RIGHT: Yale R. Burge tole panels hang at right. Brunschwig & Fils drapery, lampshade and striped sofa fabrics. Clarence House sofa velvet. Lee Jofa armchair damask.





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Model Sissinghurst



RIGHT AND FAR RIGHT: The original groin-vaulted ceiling and the tile floors "are the focus of the courtyard hall," says Banker. "The furniture is incidental." The monastery bench is 18th century.



continued from page 120

del Herrero to the nearby house. This daunting task would involve the removal of numerous anachronistic elements and the installation of replacements that accorded with Smith's aesthetic. It would require reshaping the rooms, raising some of the ceilings and landscaping an acre and a half of gardens. It would also entail attending to scores of decorative details and finding furnishings appropriate to the Spanish colonial mood of the house.

To handle this, the owner turned to Pasadena–based architect Michael Burch—who has done a great deal of research on Smith buildings—and to designer Pamela Banker. Banker and Lambert were old friends, having designed other projects together in the past.

"It's a pleasure to work with someone like Toby," says Banker, "because she knows what she wants. There's no guesswork involved, and since we've worked together

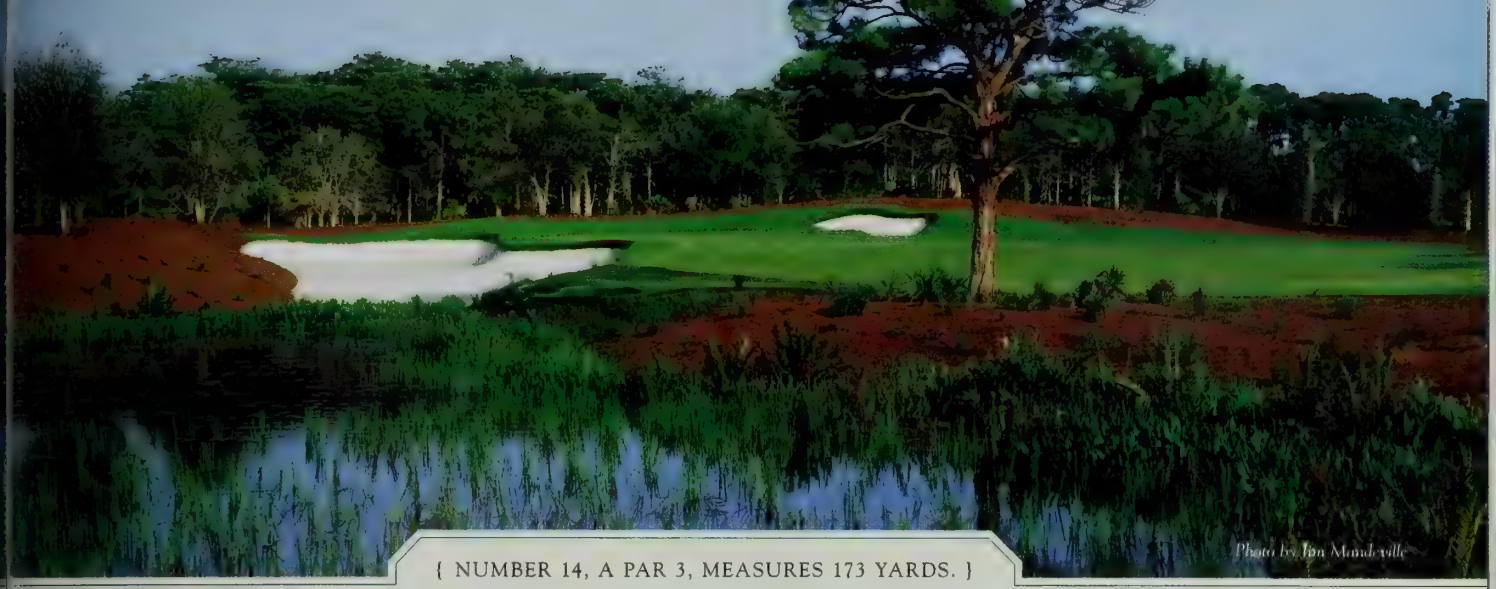
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Demolition work required a delicate touch, since most of the original features, such as the handsome cloïsterlike corridors, were to be preserved.





ABOVE AND RIGHT: "We added a beam ceiling in the library in keeping with the Spanish colonial style," says Banker. Edelman ottoman leather. Osborne & Little desk chair fabric; pillow, rig.



{ NUMBER 14, A PAR 3, MEASURES 173 YARDS. }

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continued from page 122

before, the process is collaborative. At the same time, this was a wonderful challenge for me, because I'd never had the opportunity to design a house of this sort before."

Demolition work required a delicate touch, since most of the original features—such as the handsome, cloisterlike corridors that look out onto two sides of a courtyard—were to be preserved. This phase was followed by 18 months of construction. The former kitchen became a dining room, a new kitchen was installed, and the proportions of the master bedroom were changed to complement the rest of the house. The library was totally remodeled, Mission-style mantels were built, and beam ceilings—some of them with hand-painted details—were constructed to replace old plaster ceilings.



"It's a pleasure to work with someone like Toby. She knows what she wants. There's no guesswork."

"I wanted a house that felt lived in," says Lambert, "not brand-new. This meant that the woodwork had to be distressed and the stucco had to feel just right. Luckily, we found a real craftsman—a young man named Olaf Negard—to supervise the job."

Latin touches are everywhere. These include an 18th-century bench from a monastery, antiques from Argentina and Peru, and Mission Revival objects. Seasoning the eclectic mix are French armchairs and tables, carefully selected Oriental rugs, colonial accessories and good English furniture that once graced Lambert's Connecticut home. Among the cus-

continued on page 128





Above Far Right: While reducing the size of the master bedroom, Banker (top right) and Burch centered the fireplace, raised the ceiling and installed new fir beams and a door.

Right: The designer created the mahogany four-poster bed. Zoffany canopy lining and lampshade fabrics. Cowtan & Tout blue chaise linen. Patterson, Flynn & Martin braided wool rug.



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Before & After



The Spanish mood extends to the gardens, which bring terraced order to the slope.



Top: The poolhouse was "extensively remodeled," says Burch. Above: The garden around the pool, landscaped by Gary Fredricks, includes bougainvillea and fruit trees. Janus et Cie furniture.

continued from page 126

tom-built items are a spectacularly sleek sofa in teal velvet and a large mahogany four-poster bed, both designed by Banker's firm.

Despite its handsome furnishings, the interior projects an agreeably understated quality. The living room has a distinctive grandeur, certainly, but the library has the feel of a cozy sitting room, and the kitchen, with its ceramic-tile details and its view of the gardens, is functional yet warm.

As with the house, the gardens were enlivened with splashes of brick and ceramic tile that contribute much to the Spanish colonial aura. Banker found a local company to install the French tiles, which look as if they have been in place since the house was built in the 1920s.

The Spanish mood, which is mixed with Neoclassicism, extends to the terraced gardens. Landscaped by Gary Fredricks, they bring order to the slope while blending easily with the surrounding greenery.

"I believe that we've managed to combine comfort and elegance rather nicely," says Pamela Banker. "It goes to show what can be achieved with determination, patience and a lot of love. I like to think George Washington Smith would be pleased with what we've done." □


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FRANCE

An Alvar Aalto Design in the French Countryside



Next to the Rambouillet forest in Bazoches-sur-Guyonne, France (about 30 miles from Paris), a house was built for art dealer Louis Carré by Finnish architect Alvar Aalto between 1956 and 1959. Classified as a historic monument, Maison Carré was the only house in France that Aalto designed. The furnishings, which are included in the sale, were also designed by him, as was the garden. Carré and his wife wanted a family home where they could display their important collection of modern art. Aalto responded by creating rooms with high ceilings illuminated by large windows and skylights. The hallway's ceiling is covered in Finnish pine. The living room (above right) is a light-filled space with hardwood floors and an open fireplace. A study and a library are beyond the living room. On the first floor, three bedrooms face south and have private baths with saunas and patios with views of the pool. The master suite has a bedroom with a fireplace, a bath with a sauna and a dressing room. Standing at the top of a hill, the house affords expansive vistas. The exterior is composed of white-painted brickwork on the upper half and gray travertine on the lower. The roof consists of copper and natural slate. $3.2 million. *For information, call our Hot Line, 212-286-6803, x0405.*

continued on page 132



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MAINE



A Secluded Family Retreat in Camden



On a private cove that faces Penobscot Bay, a house sits on over eight acres—including 4,500 feet of shore frontage—in Camden, Maine. A gravel drive winds through the woods and along the shore to the main house, a boathouse with loft storage and a two-story guesthouse. Inside the six-bedroom main house, a central spiral staircase serves all three floors. Hardwood floors, exposed beams and large brick fireplaces distinguish the living and dining rooms, located on the first floor. Nearly every room faces the water, and most of the bedrooms have private baths. The property also includes Mouse Island (above). $6.75 million.

For information, call our Hot Line, 212-286-6803, x0406.





MONTECITO

Classic Carriage House from the 1920s

In 1928 George Washington Smith designed a Mediterranean-style carriage house in Montecito, California. The three-bedroom house, surrounded by a grove of oak trees, features a library with a hickory floor and a fireplace. The living room (above) has a 19-foot-high beam ceiling and wrought iron doors that open to the front gardens. A master suite occupies its own wing off the library. A creek with an arched wood footbridge separates the main house from a one-bedroom guest cottage, which has a flagstone-paved patio with a fountain. $7.95 million.

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continued on page 134

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MANHATTAN
Fifth Avenue Aerie Above Central Park





An apartment on Fifth Avenue built in 1925, and designed in recent years by Albert Hadley, has bright rooms and views of Central Park. A private elevator opens to a gallery that leads to a living room (far right), a large and light-filled space with a wood-burning fireplace and three windows overlooking the park. Flanking the living room are a formal dining room, with a fireplace and hardwood floors, and a southwest-corner library (right) with built-in bookshelves and windows that frame vistas of the park and the city. The large master suite, which is accessed through pocket doors from the library or the bedroom hallway, has two separate dressing rooms with two baths and a study. There are hardwood floors and abundant closet space throughout the apartment. A guest room, with a bath and a walk-in closet, faces south. A spacious eat-in kitchen attached to the dining room, a gym with a bath that could double as a staff room, and a laundry room complete the apartment. $11.5 million.

For information, call our Hot Line, 212-286-6803, x0408.



CARMEL VALLEY
California Vineyard

Fifteen pastoral acres surround a gated three-bedroom house in California's Carmel Valley. The grounds include a one-acre, mature vineyard planted with cabernet grapes, a guesthouse with a loft and a sauna, a three-car garage and a pool with a spa. Built in 1983 by Monterey architect Jerry Whitney, the 3,500-square-foot house has solar panels that control the indoor climate, virtually eliminating heating and cooling [illegible]. There are wood-beam ceilings in the living room, dining room and kitchen. The slate work, found throughout the main house and the guesthouse, was hand-placed by the original owners and artist Gordon Newell, who is best known for sculpting the Haupt Fountains in Washington, D.C., for Claudia "Lady Bird" Johnson. The property, with a large amount of deck space and a small stage built near the vineyard, is ideal for entertaining. Two private wells serve the estate. $1.295 million.

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continued on page 136

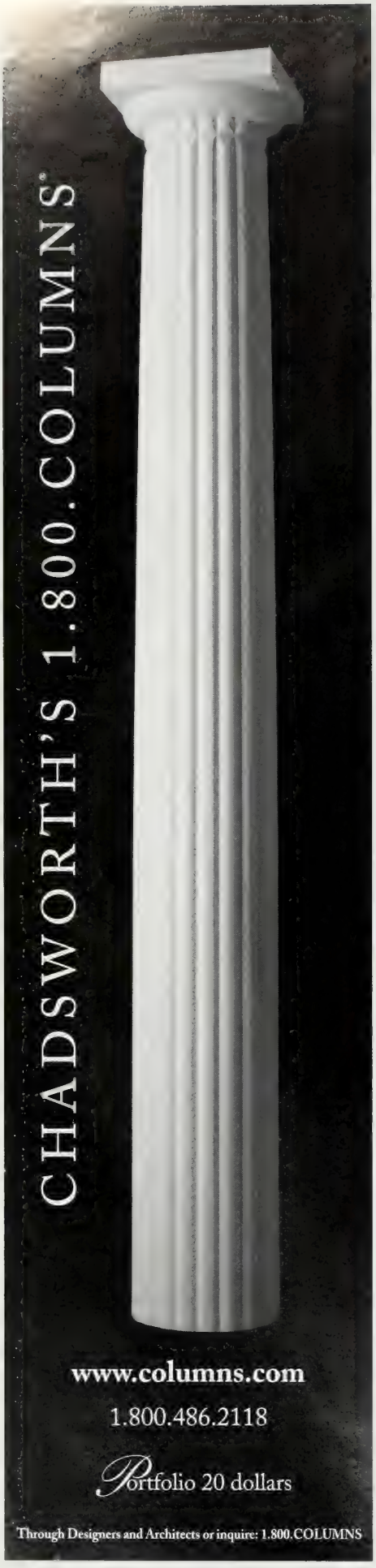


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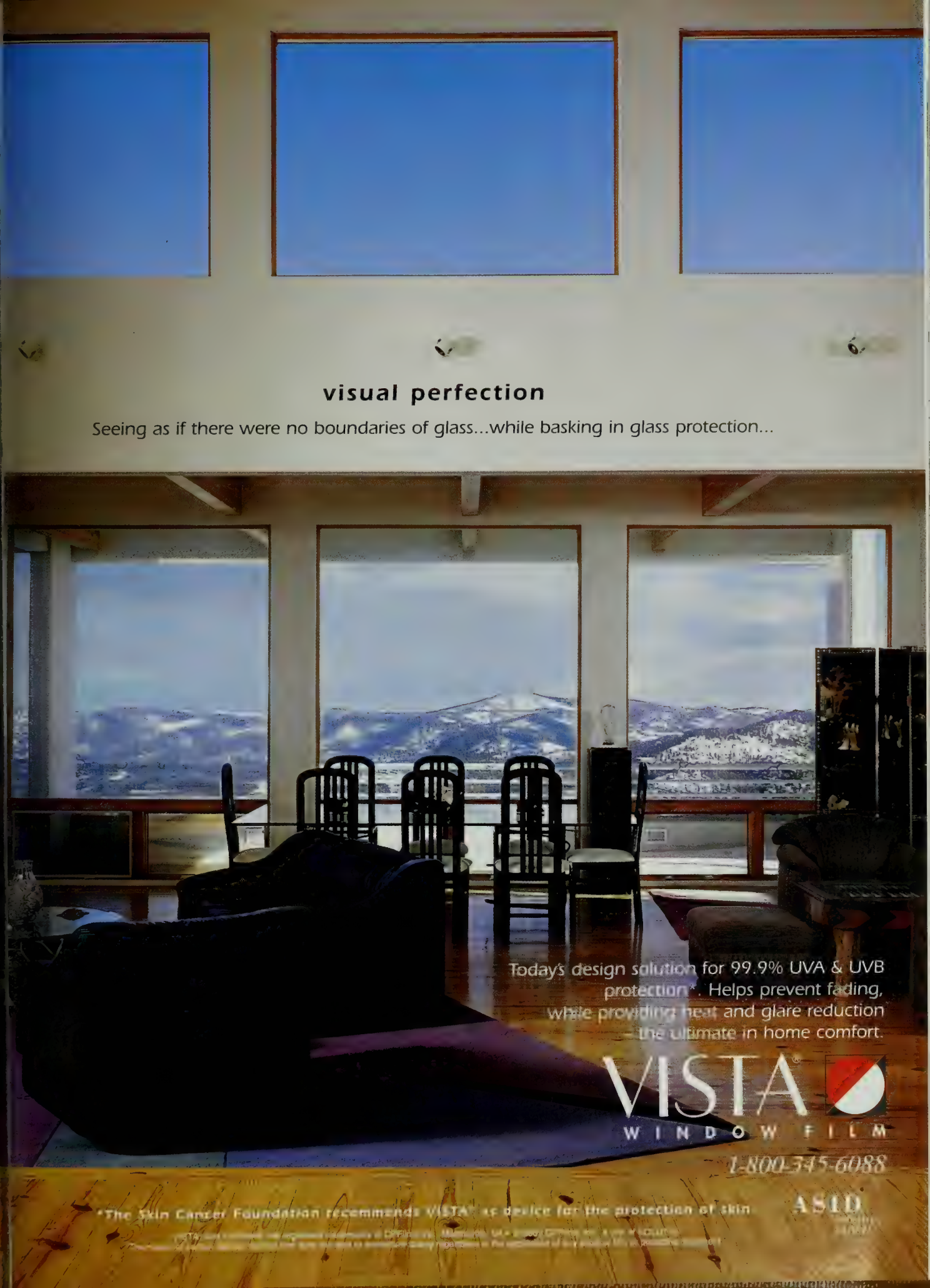
SWITZERLAND
Lakeside Villa with Mountain Vistas

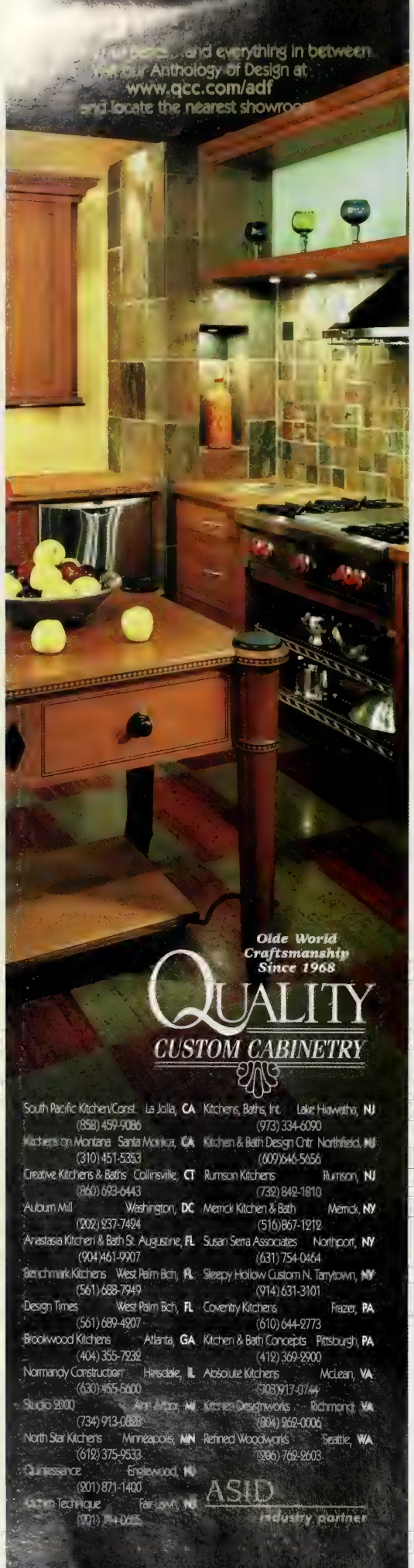


Architect Otto Maraini built Villa Helios in 1902 for one of the most prominent families in Lugano, the social and financial center of the canton of Ticino, which is often referred to as the Swiss Riviera. The current owners, who have occupied the villa since 1950, have recently renovated the property. The house, above Lake Lugano, looks out to the water, the city and the mountains and is surrounded by more than 16,000 square feet of lush gardens with fountains, paths and a variety of trees. The exterior is covered in granite from the Verzasca Valley and marble from Carrara and Arzo. The first floor has three living rooms with fireplaces, a dining room with a conservatory, an atrium and six bedrooms, some with balconies and each with its own bath featuring antique mosaics. Staff accommodations and service rooms compose the second floor. The basement has a second kitchen, a laundry and a gym with a spa, directly accessible from the garden. A separate building can house staff or guests. $22 million.
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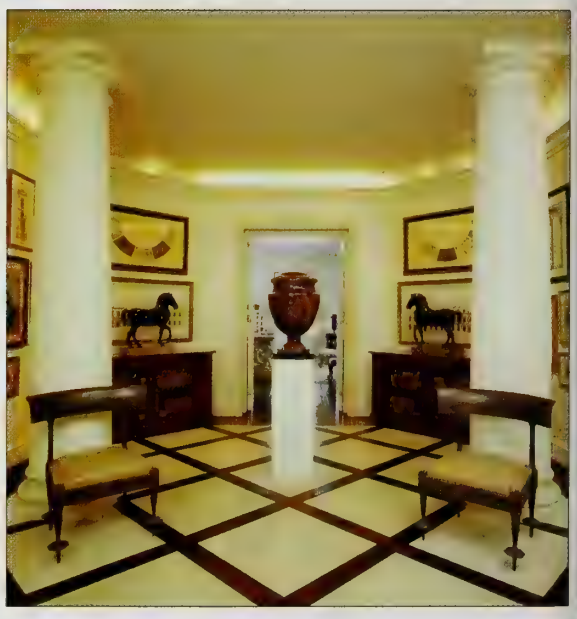


MANHATTAN

Prewar Elegance on Sutton Place



The front door opens to a spacious octagonal gallery (right) in an apartment on Sutton Place in New York, formerly the home of a legendary fashion designer. The living room (above) and the dining room are of equal size and are accessible from the gallery. They have wood-burning fireplaces, hardwood floors, high ceilings and views of the East River. Also off the gallery is the master suite, which has a dressing room and two baths. In addition, there are two rooms and a bath for the staff, as well as a laundry room. $7.9 million. *For information, call our Hot Line, 212-286-6803, x0411.*



continued on page 142



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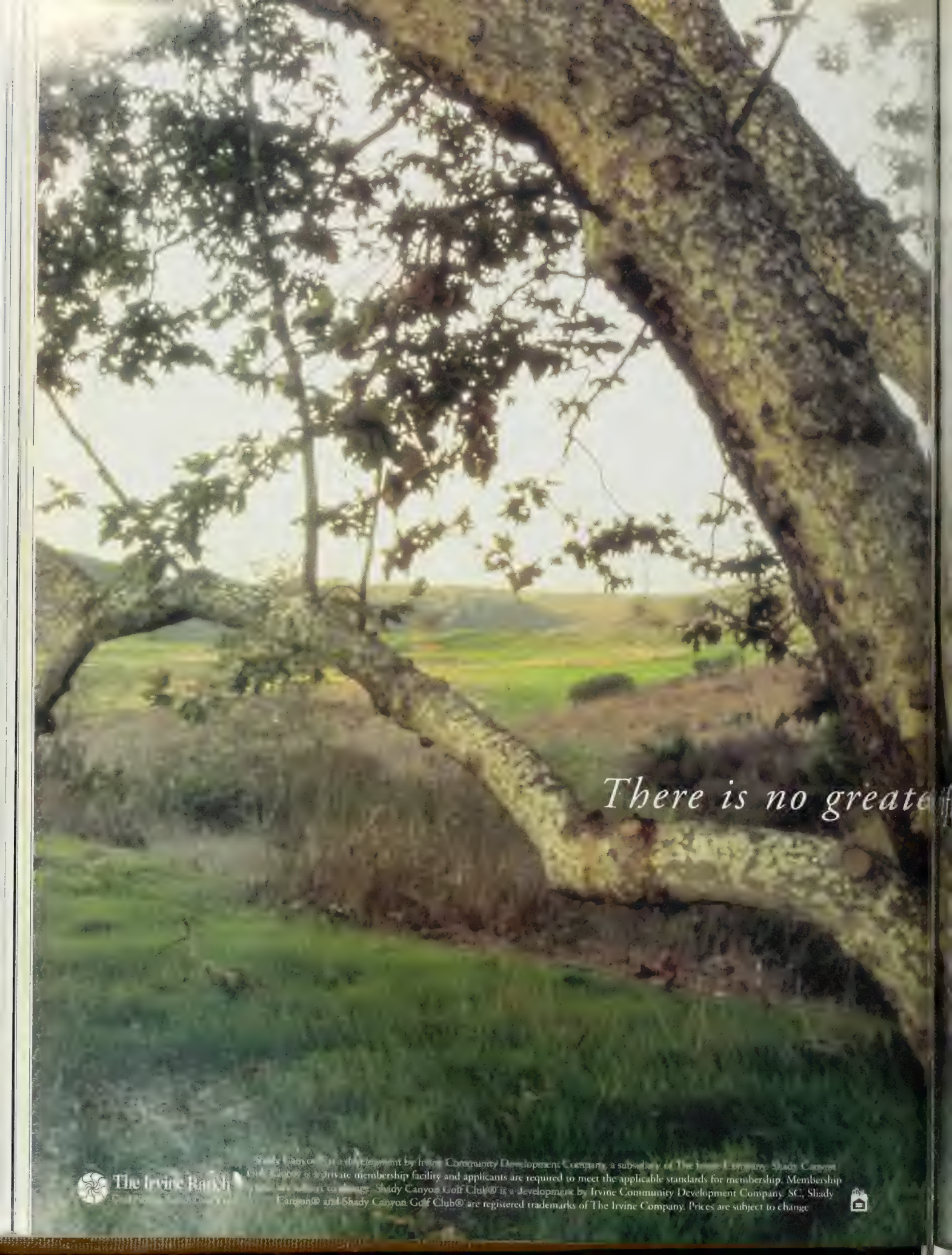
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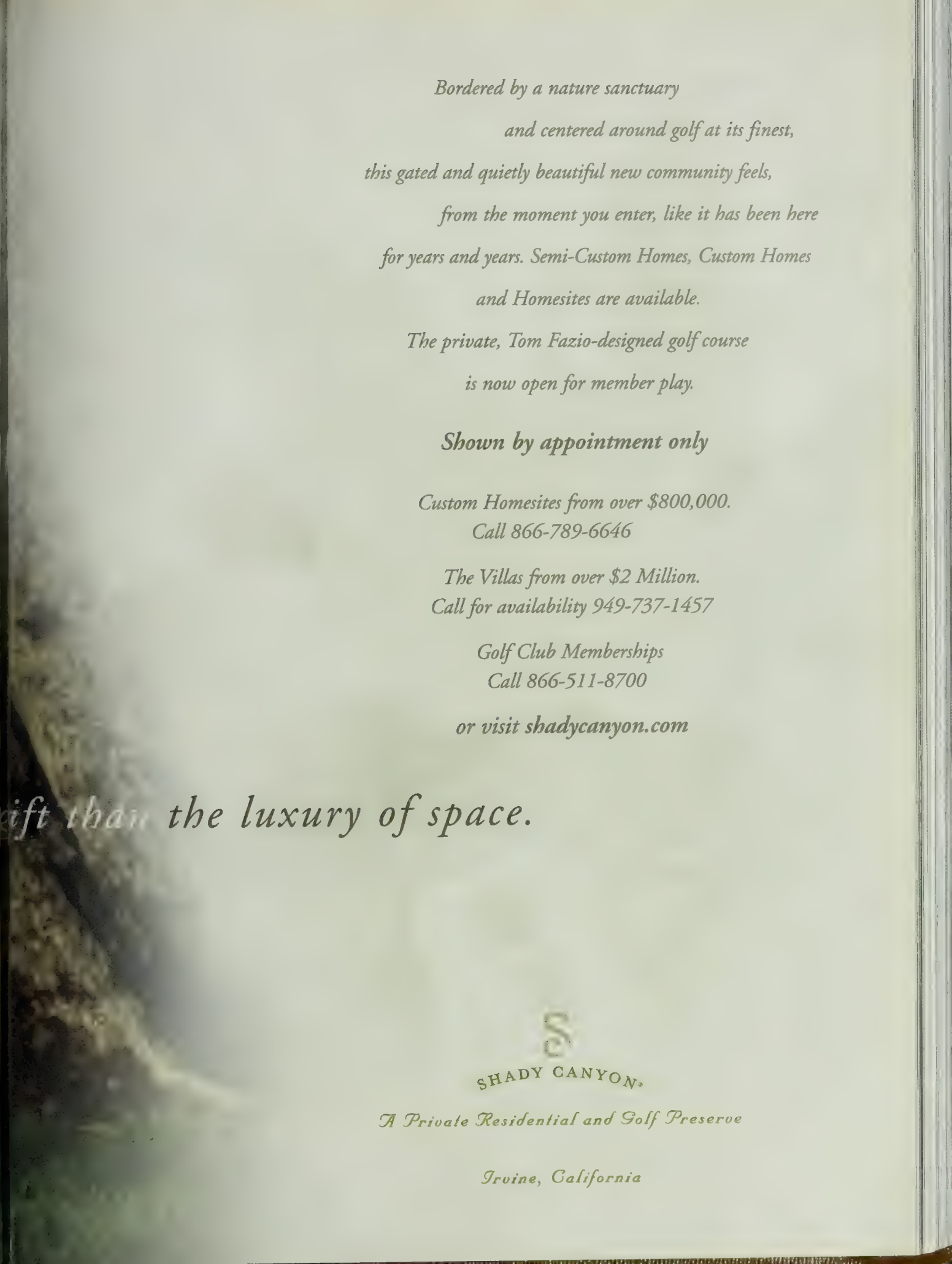
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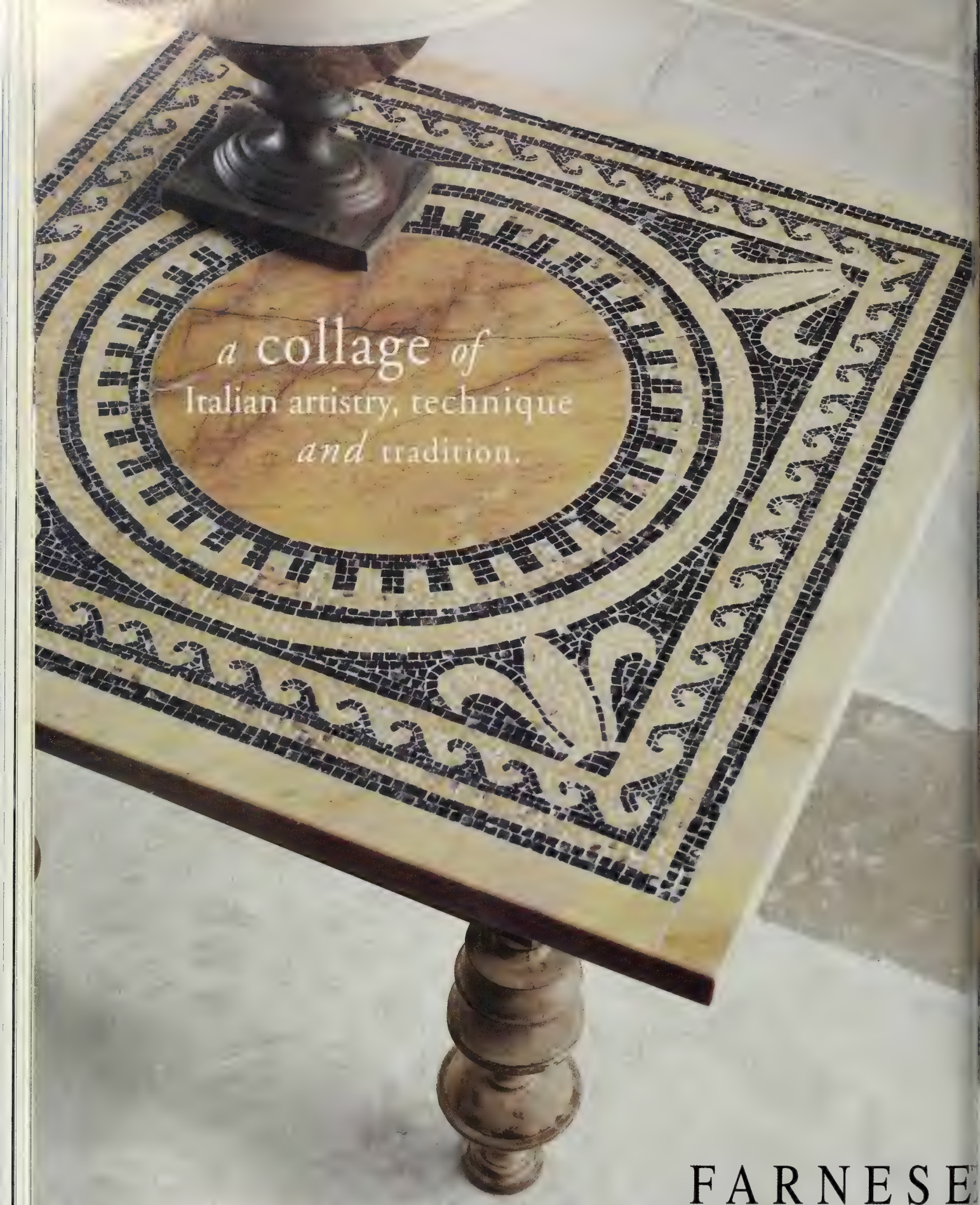
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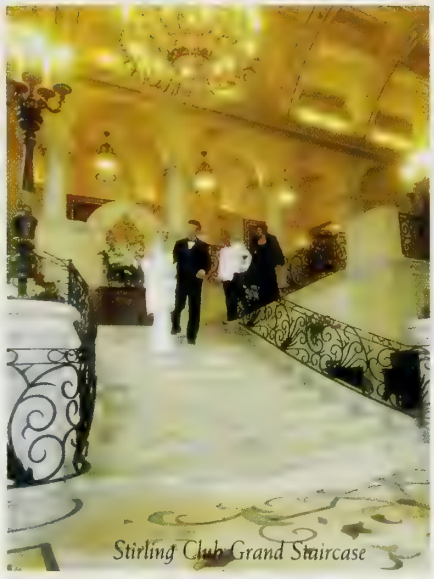
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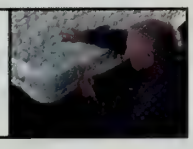
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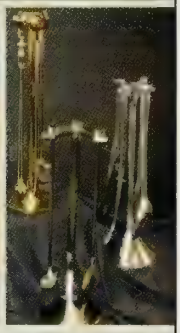


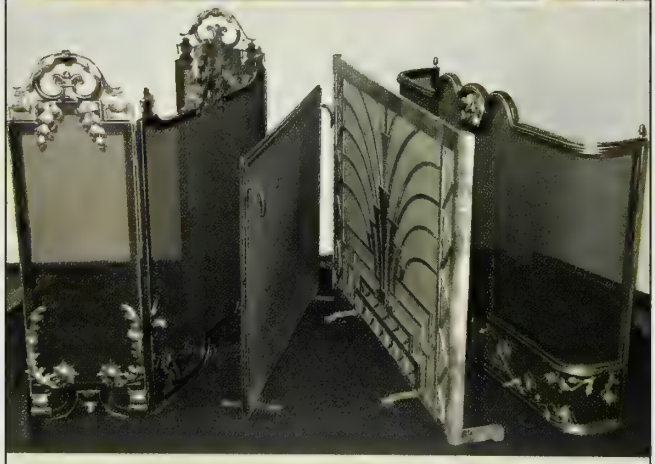
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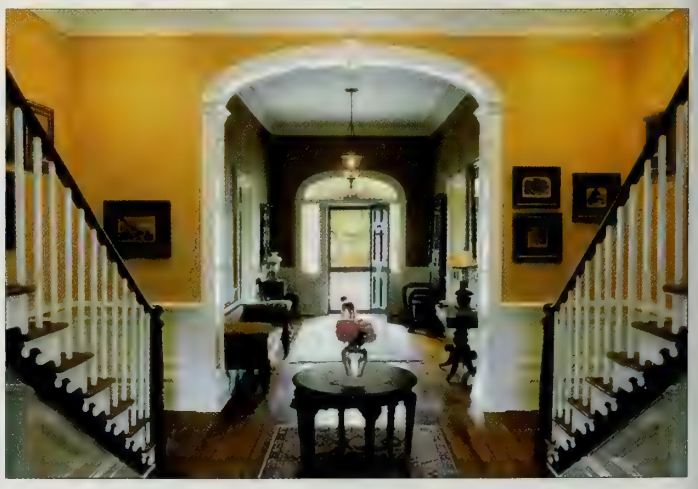
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An antebellum mansion was saved from the wrecking ball in 1973 and restored to its original condition by antiques dealer Jim Williams, a key figure in the book *Midnight in the Garden of Good and Evil*. Built in 1816 and now listed on the National Register of Historic Places, the William Wigg Barnwell House was moved several blocks to its current location in Beaufort, South Carolina's historic Old Point neighborhood. The five-bedroom house boasts a period double staircase (below), formal living and dining rooms with 12-foot ceilings, an enclosed rear garden and a double veranda (above). There are heart-pine floors throughout. $1.8 million.

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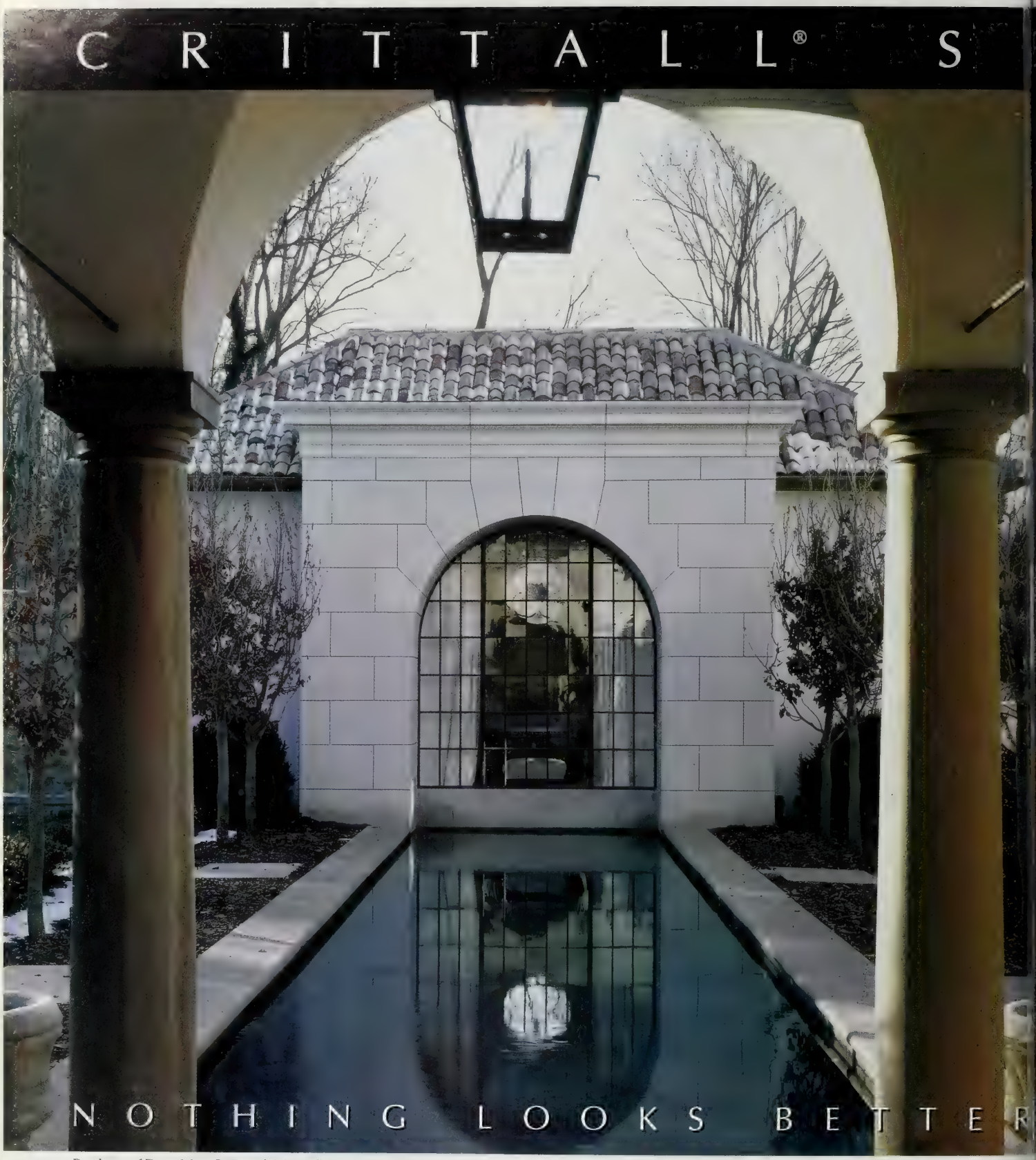
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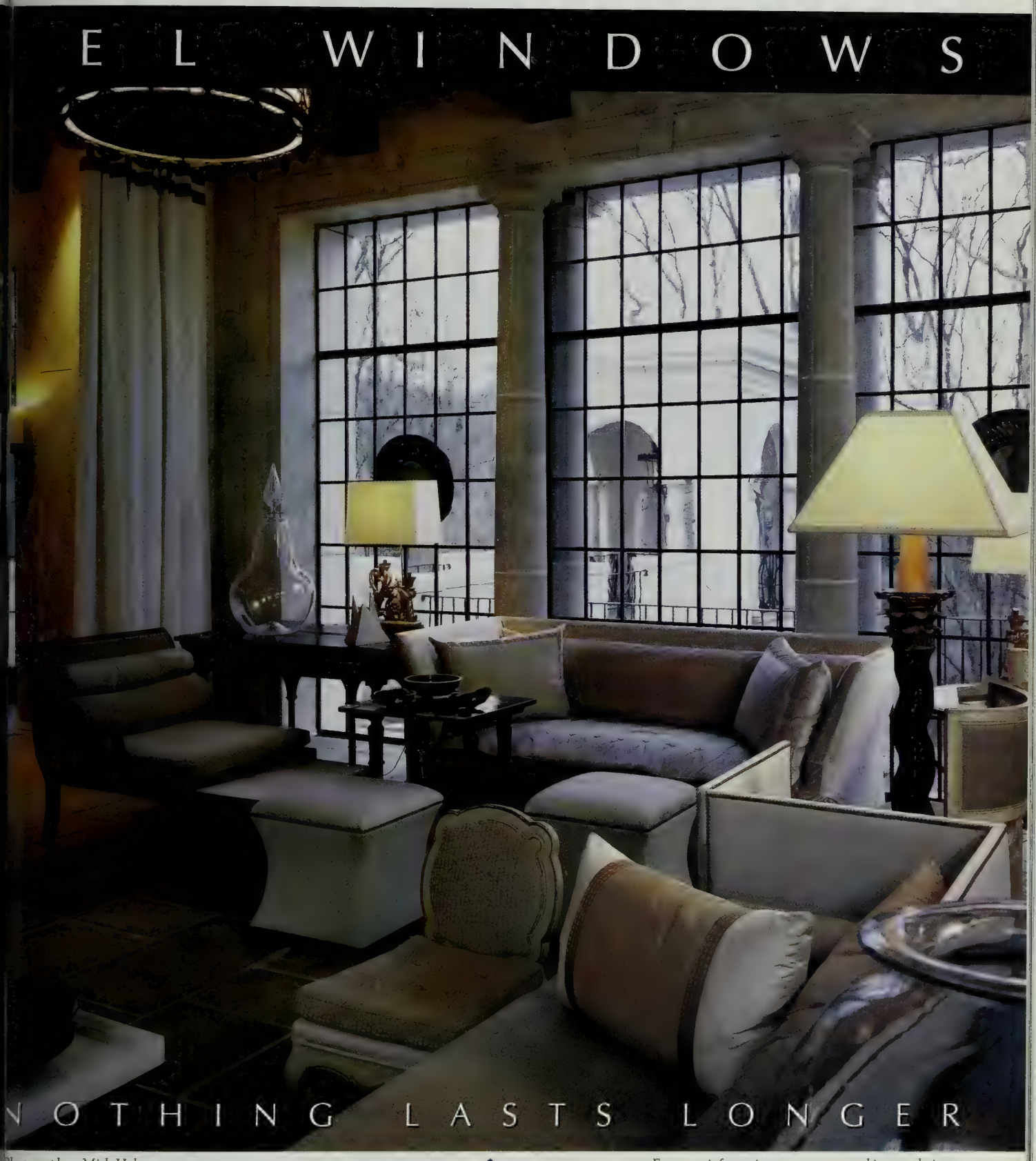
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CHARLES GWATHMEY STREAMLINES A POLICE GYMNASIUM FOR LIVING

Architecture and Interior Design by Gwathmey Siegel
Text by Philip Nobel/After Photography by Paul Warchol



ABOVE: The gymnasium of the Beaux Arts–style Police Building in lower Manhattan has been transformed by Gwathmey Siegel into a contemporary residence for art collectors. BELOW: The structure boasted massive exposed steel trusses, a terra-cotta-tiled barrel-vaulted ceiling, concrete floors and brick walls.

RIGHT: A soaring, 25-foot-high perforated fiberglass-paneled ceiling with three new skylights arches above the multiuse great room, the main living zone in the apartment. Hanging on the wall, below left, is a large acrylic-and-fabric-on-canvas collage, *Memory and Illusion (Globe)*, 1998, by Donald Baechler.



BEFORE PHOTOGRAPHY COURTESY GWATHMEY SIEGEL & ASSOCIATES



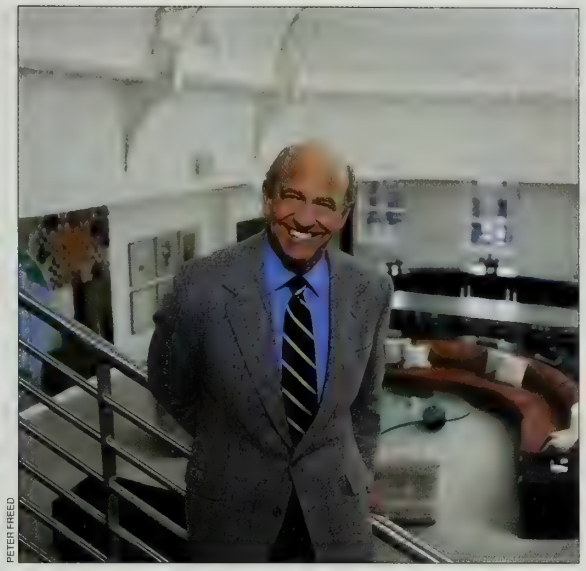




"It was a challenge to have almost too much space to work with," says architect Charles Gwathmey. OPPOSITE: The expansive great room is divided into comfortable sitting and dining areas. In the foreground are chairs and a sofa by Le Corbusier. The niche displays pre-Columbian art.

"The gymnasium was completely derelict; it had scared potential buyers away," recalls Gwathmey (right). "A lot of crucial retrofitting needed to be done at first." BELOW: A view of the south façade portal takes in the copper-domed roof, punctuated with oculi and a skylight.





PETER FREED

"This project gave us an opportunity to try new things." BELOW: Situated under the dome is the dining area, which is arranged with a stainless-steel table surrounded by tri-leg Thonet chairs. A totem and an equestrian sculpture, both from Africa, rest on the ebony buffet.

The Police Building—once the headquarters of the New York City Police Department—is an aberrant landmark in lower Manhattan. Sited 10 blocks north of the city's main body of ornate, 19th- and early-20th-century monuments to good government, The Police Building finds itself now at the center of a contested four-corners region, bound by the northern reaches of Chinatown, the creep of SoHo from the west, the southern frontier of trend-loving Nolita and, one block east, Mulberry Street, all that remains of New York's Little Italy.

Under its aloof cupola, the building, completed in 1909 and converted to residences in 1988, doesn't recognize any of this neighboring ferment. Nor does it betray any hint of its original use; a 92-year-old police supply shop in an adjacent alley has been hanging on since the NYPD moved out—a giant revolver suspends from its sign—but otherwise it is hard to imagine this Beaux Arts–style me-




AFTER





LEFT AND FAR LEFT: An oak-and-stainless-steel staircase was installed to access the study/library and the guest rooms. Overlooking the great room is a Henry Moore drawing; to its left is *Serene in Suspense*, a 1999 sculpture by Tom Shannon. BELOW: The floor plan shows the irregular configuration of the apartment.

ringue as a workplace for cops.

Until recently, though, The Police Building had a skeleton in its closet—or, rather, in its attic: one last time-capsule reminder of its booking, jailing, nightstick-swinging younger days.

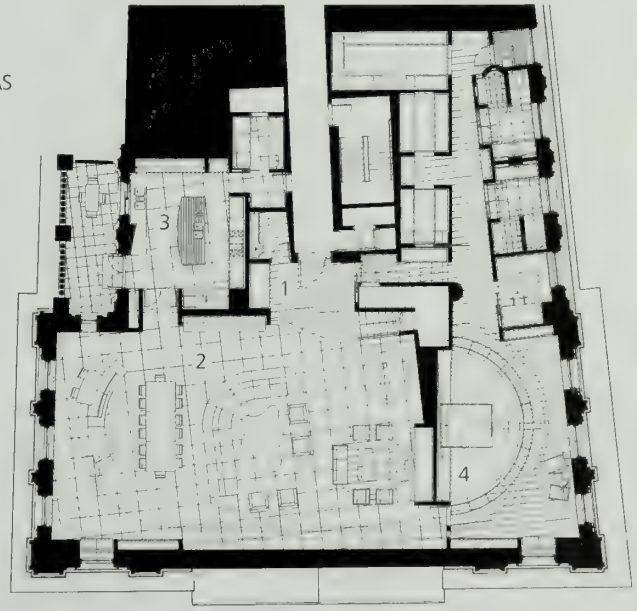
For nearly 15 years after its residential conversion, the double-height, top-floor space of the building's former gymnasium stood hidden, empty and derelict. Charles Gwathmey, whose firm, Gwathmey Siegel & Associates, has now designed an expansive four-bedroom apartment there, thinks he knows the reason why. "They were afraid," he said recently, referring to his fellow architects and their clients, as he stood under the 25-foot-high ceilings of the main space, a block-spanning, bow-ended barrel vault riding on four lacy trusses. "No one could visualize this place as a home."

That fear was not the least bit irrational. When Gwathmey and his clients—a Manhattan couple migrating from uptown—first visited the space, they saw what had scared so many others away: The roof was leaking, the basketball hoops were still in place, and there was evidence, here and there, of covert avian occupation. The three skylights over the court and the two oval windows in their high gables on the south side were boarded up. More ominously, the structure itself showed signs that, over time, it had made unwise compromises with gravity and the penetrating elements. "It was a wreck," Gwathmey remembers. "It looked like it might fall down."

The redesign began with a thorough retrofitting of the entire structure and selective repairs to the roof. Then, of course, Gwathmey had to turn it into an apartment. One of

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COURTESY GWATHMEY SIEGEL & ASSOCIATES

Architect Charles Gwathmey came up against one of the least likely problems in Manhattan residential design: a surfeit of space.



RIGHT AND BELOW: The study/library—with its white-oak-plank-framed radial glass floor—"floats" underneath the east end of the barrel-vaulted ceiling; it's part of a two-story insertion that breaks up the cavernous volumes. Leeds pottery horses stand on the top shelves.

the driving principles of the design was, naturally, to try to preserve the integrity of this one-of-a-kind space. But in doing so, the architect came up against one of the least likely problems in Manhattan residential design: a surfeit of space. If it were left alone, the gymnasium might be too cavernous; if it were carved up—God forbid—a treasure would be lost.

The solution was to devote about a quarter of the gymnasium to a two-level insertion—the master bedroom on the lower floor and an open study/library on the level above—which Gwathmey refers to as "the object in the space." This object is detailed to highlight its foreignness; it is finished in buff Venetian plaster to set it off from the photo-white walls around it, and, over the bed, a series of long slot skylights—cutting around the floor of the study/library above—preserves the rounded geometry of the gym. It also serves as a glass moat in front of the half-circle of bookcases, a witty little gesture that emphasizes a touch of engineering bravado that complements the exposed original structure: The study/library and all its trappings hang on concealed rods over the serene, unencumbered space of the bedroom below.

The rest of the gym's epic volume has been given over to a rambling great room, divided into discrete areas by use: a formal "U" of seating near the plasma-screen television; a larger, looser arrangement of armchairs and a banquette; a





The glass floor of the study/library, which echoes the roundness of the structure's original geometries, serves as a skylight for the master bedroom. *Richard Hurford of Banbury* and *A Lady of Viennese*, 16th-century portraits by Hans Eworth, are placed between the drapery-free windows.


AFTER



ABOVE AND OPPOSITE: The stairs lead to the three guest rooms and two baths that were carved out on the second level in an area behind the steel transverse truss. Standing in the oculus, left, is *Circle of Time* by Dimitry Gerrman. On the landing is Aharon Bezalel's bronze *Family*.

"An important part of the process was having to incorporate the clients' art into the layout," notes Gwathmey. BELOW: A plasma-screen television in a white-lacquered cabinet wall provides entertainment in a guest room. The chair at the built-in desk is by Alvar Aalto.

The gymnasium "was a wreck," Gwathmey remembers. "It looked like it might fall down."

dining table that can be broken into three to seat 24; and, finally, against the generous windows, a curved sideboard that puts a closing parenthesis on the room and conceals a little breakfast nook beyond. The main space was also conceived as a gallery for the residents' eclectic art, which runs from shock modern—*Serene in Suspense*, a life-size nude by Tom Shannon that hangs near the stair—to a sizable pre-Columbian collection, which is housed in a second, balancing Venetian-plastered "object" insertion.

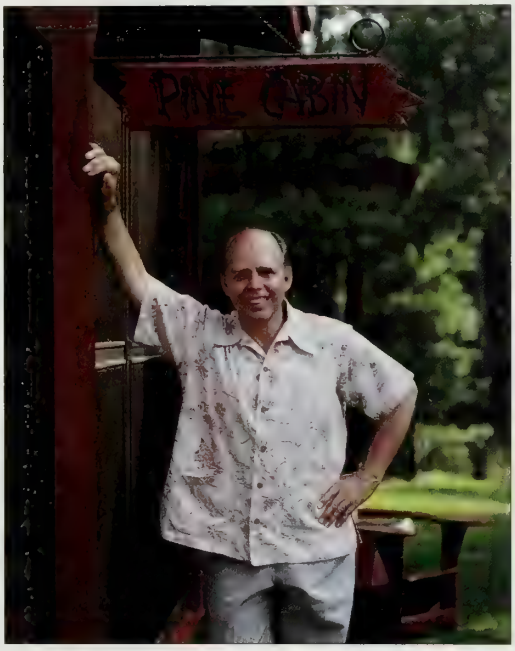
A door there opens into the kitchen, which is built in an adjoining area. Upstairs, tucked behind the main truss in this same "service" zone, there are three guest rooms. The ceilings in these small, square rooms pull up dramatically, as if the rooms were trying to rival the soaring space of the gym. Gwathmey calls them tower rooms, and his explanation for them might serve as his motto for the whole project: "We had the opportunity to try things. How often does that happen? So we said, 'Why not?' " □



Adirondack Idyll

STEPHEN SHADLEY REIMAGINES SIX CABINS IN THE CATSKILLS

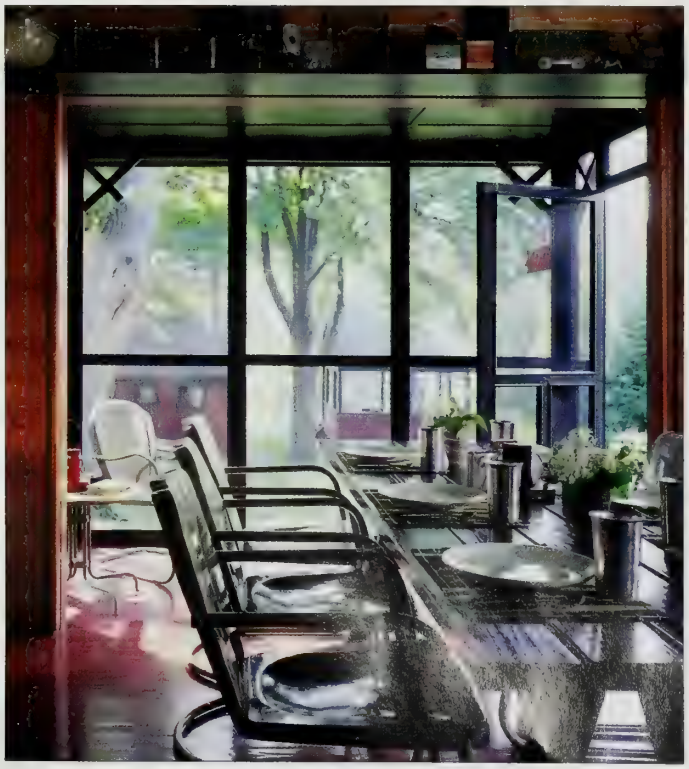
Interior Design by Stephen Shadley/Text by Wendy Moonan
After Photography by Scott Frances





BEFORE PHOTOGRAPHY COURTESY STEPHEN SHADLEY

"I wanted a parklike setting," designer Stephen Shadley (left) says of the six cabins he is restoring at his Catskills retreat. ABOVE AND RIGHT: Pine Cabin, which is by the pool, has been converted into an eating and changing facility. BELOW: Sliding doors close to separate the dining area from the newly screened porch.



Stephen Shadley was a Disney kid, and there's a lot of Disney going on up there at his place," says his old friend New York designer Robert Bray. "It's an Adirondack dream," he adds, describing Shadley's ongoing transformation of six modest cabins, including an old pump house, on his property in Leeds, New York, into guest pavilions that look like a perfect 1950s movie set.

Bray is right. Shadley, a New York interior designer with a bevy of Hollywood clients, grew up in Los Angeles and trained to become a scenic artist and backdrop painter. After working for 20th Century-Fox, he took a job with the traveling show "Disney on Parade.' ("My major responsibility was painting Mick-

AFTER





RIGHT AND BELOW: "The dining area was a vacant box with sagging floors," says the designer, who restored and painted the floors and added pine paneling. Vantage steel lawn chairs surround the table, which is topped with Russel Wright dishes and aluminum tumblers.

ey Mouse's face," he recalls.)

He didn't much like the show ("Call it 'Hollywood on Wood,'" he quips), but when he left Los Angeles for New York "to become a serious painter," he had already internalized Disney's idealized view of American life in the '50s.

After settling in Manhattan and establishing a successful interior design business, Shadley bought a retreat in the Catskills: a 13-room Queen Anne–style brick house built in 1891 that is on the Nation-



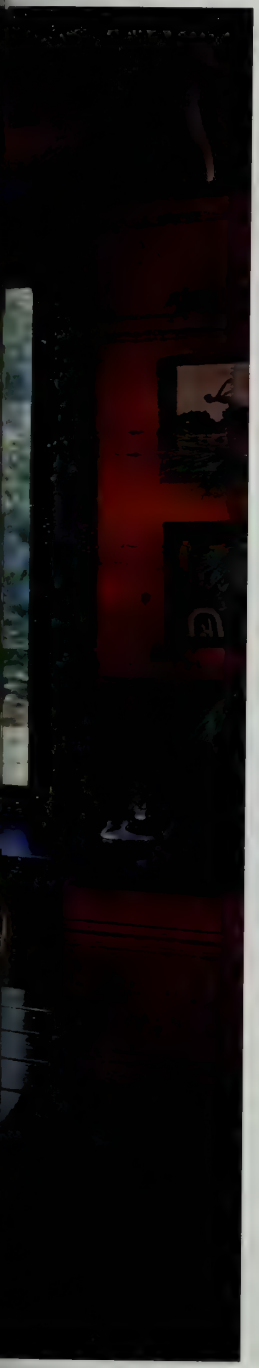
al Register of Historic Places (see *Architectural Digest*, September 1996). He now uses it on weekends, to entertain friends, family and clients like Diane Keaton.

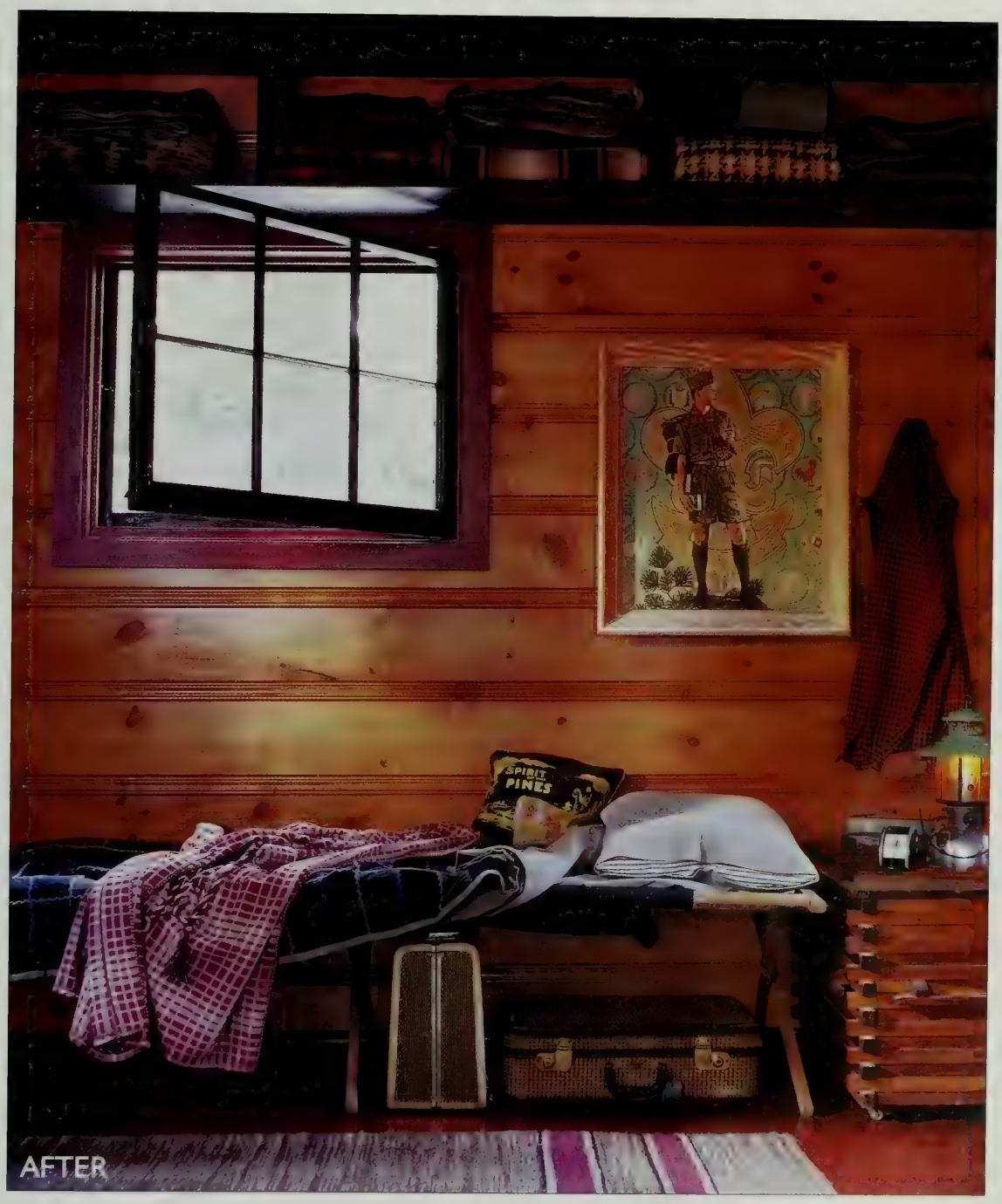
He didn't get around to the sad-looking cabins on the slope below the main house until 2001. He thinks they were built in the 1940s. "The main house once had a large wood extension that was demolished. My gut feeling is that they took that timber to make the cabins."

The structures were modest, though they had hot water and heat. So Shadley began the long process of installing new windows, wood paneling, floors, doors, screens and porches. Ever the set designer, he has cut old-fashioned pinecone silhouettes into some of the shutters and carved wood signs by hand.

His palette is limited: brick red and black, "Adirondack colors," he calls them. "They're pretty gutsy for me," he says. For one cabin, he took







LEFT AND BELOW: The sleeping area was too small for a full-size bed, so Shadley used an old Army cot "for that campy feel." A 1959 Norman Rockwell print hangs next to the casement window, below Beacon and Pendleton blankets. The lantern, at right, has been electrified.





ABOVE: "The terrace next to Pine Cabin was the perfect place to install a lap pool," says Shadley. "It was high and flat and perfectly rectangular."

RIGHT: The designer built the cedar rail and the stone steps leading down to the pool. The structure behind Pine Cabin will be a guesthouse.



down the walls altogether to create a summer pavilion for Ping-Pong and cocktails.

Today, two of the cottages, Pine Cabin and the open-air pavilion he dubbed Summer House, are ready for their Disney close-up, complete with period china, textiles, toys and furniture.

"You could make a prop man cry," one friend told him. Pine Cabin has vintage Polaroid cameras, tramp art, old suitcases and 1950s souvenir throw pillows.

In the dining area, the table is set with Russel Wright Iroquois dishware and old aluminum tumblers. In the sleeping area, as in the rest of the cabin, Shadley installed knotty-pine paneling that he tinted before varnishing to make it look older. Above an Army cot that is used as a bed hangs a 1959 Norman Rockwell Boy Scout print titled *Tomorrow's Leader*. The shelves are lined with classic Pendleton and Beacon blankets, and a handcrafted cedar chest serves as a bedside table.

Shadley acquires his "props" on eBay and at yard sales, flea markets and the many antiques shops he frequents in



ABOVE: "The cabins were white with green trim, so they popped out of the landscape too much," he says. The old pump house is at far left.

BELOW: "I wanted the structures to fit the surroundings," says the designer, who painted the exteriors "a rich Adirondack red."





Shadley's palette is limited: brick red and black, "Adirondack colors," he calls them. "They're pretty gutsy for me," he says.

LEFT AND BELOW: Summer House was an enclosed cabin. Shadley tore down the walls and added wood columns "to create an open-air pavilion for outdoor entertaining," he says. On the hammock are a Beacon blanket and a pillow covered in vintage ticking.

OPPOSITE: An aluminum canoe and two Westport-style chairs rest on the grassy slope above Catskill Creek, where natural rock strata line the water's edge. "The view from this vantage point is the best on the property," notes the designer. "It's a favorite destination for guests."



nearby Hudson, New York. "I grew up with bits and pieces of this history in my mind," he explains.

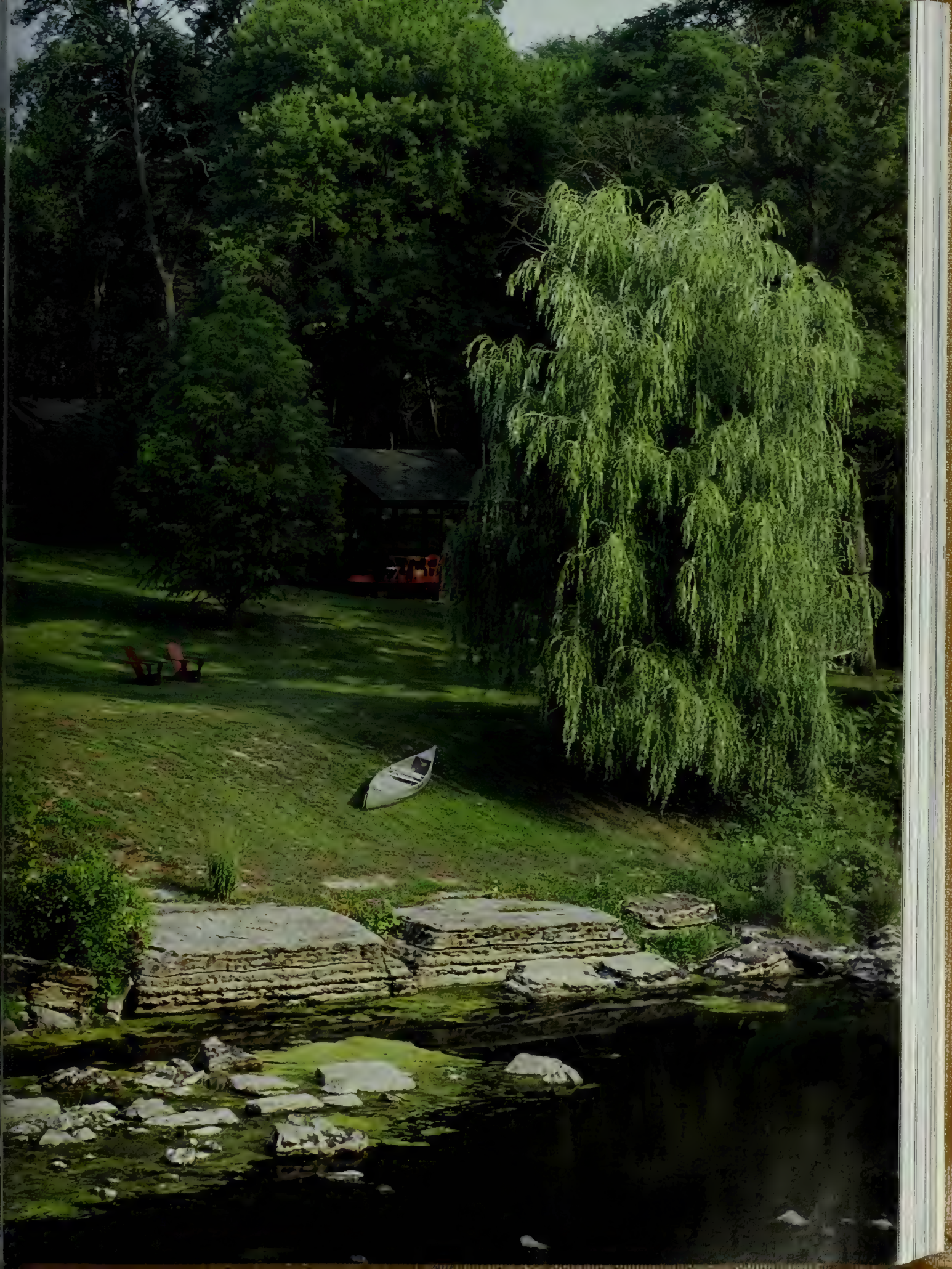
The designer has also installed a new pool and hand-selected the boulders for a large, old-fashioned stone barbecue. It's a bucolic setting. On the lawn that sweeps down to Catskill Creek, he placed red Westport-style chairs, an old aluminum canoe and a hammock equipped with a Beacon blanket and a pillow covered in vintage ticking.

This is definitely Rip Van Winkle country, but Shadley's retreat makes you feel as though you are going back 50 years.

"Initially, I loved the Catskills for the beauty of the terrain," he says. "Then I discovered it's much more real than the Hamptons. It's backwoodsy, a forgotten part of the world, and it has its own lore."

Suddenly, Shadley insists on showing off his golden retriever's best dog trick. "Get out of the burning barn like Lassie," he commands. She crouches down and wiggles across the room on her belly.

It's pure Hollywood, Disney style. Just like his place —and him. □



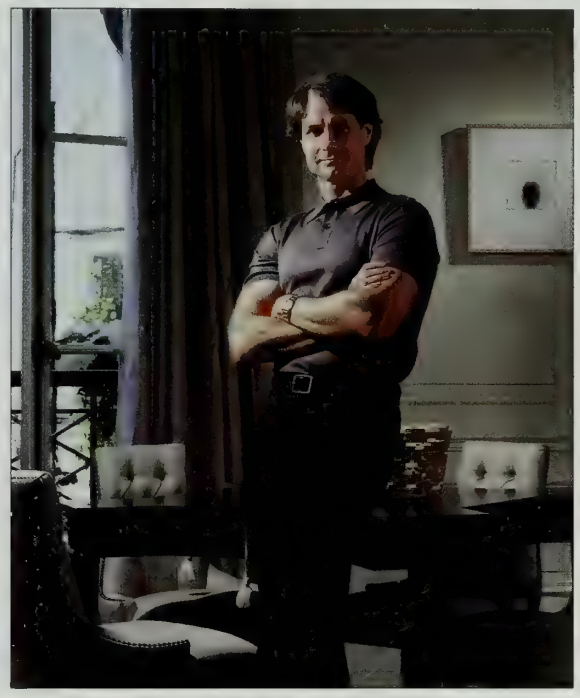

Paris capitale
de la photographie
French Decorative

An American in Paris

ORDERED CALM FOR A DESIGNER ON THE BOULEVARD ST.-GERMAIN

Interior Design by Thomas Pheasant/Text by Steven M. L. Aronson
After Photography by Durston Saylor





Thomas Pheasant had long had a chronic case of Francophilia, but two years ago it became acute. "I've always loved Paris, plus I just connect so much to the work of so many of the French designers of the 1930s, '40s and '50s," says the Washington, D.C.–based decorator, by way of explaining his snap decision to hunt for an apartment of his own in the City of Light. "I was in St.-Germain-des-Prés talking to a friend on the street when I noticed we were standing in front of a real estate office, and it was like a light went on. I dashed in and spelled out what I wanted—a not-too-big traditional-style apartment in St.-Germain with great views—and the real estate lady shrugged, 'What else is new? That's what everybody wants.'"

But then, as wonders work, little more than an hour later a rather startled Pheasant picked up the ringing phone in his hotel room to hear from the selfsame agent that some clients of hers were just putting their place on the market and that, in every particular he had articulated, it filled the bill. The location was certainly prime—the immediate neighborhood embraced the rue Jacob, the rue des Saints Pères and the rue de Seine: collectively home to many of the antiques shops that Pheasant liked to frequent. And the building, a handsome Neoclassical limestone edifice on the boulevard St.-Germain itself, more than sufficed. So far so good—only the apartment remained to be seen. "As I was riding up in the elevator, the anticipation was killing me," the designer recalls.

The second he stepped inside, he could, as they say, see the potential. In terms of views, the place pulsed with Paris; Pheasant could be a tourist from his own apartment, a sightseer without leaving his premises. "It was like a picture postcard," he marvels. From one side he was able to take in the mansard roofs of the Louvre as well as the vast Romanesque-Byzantine basilica of the Sacré-Coeur at the top of Montmartre, and from the other —the boulevard St.-Germain side—he could see the city's most synonymous structure, the Eiffel Tower.



"I wanted to enhance the architectural details that had been ruined by bad remodeling," designer Thomas Pheasant (above right) says of his 18th-century Paris apartment. ABOVE AND OPPOSITE: "The entrance hall is a more seamless, elegant space without its obtrusive closet."

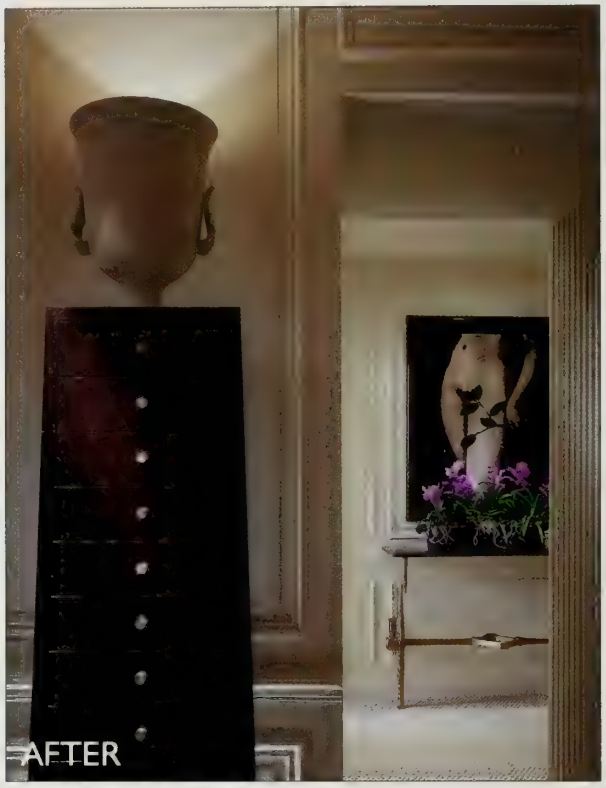
RIGHT: "The sitting/dining room had to be replastered, and its ugly pipes had to be concealed." FOLLOWING PAGES: "I like to use this small salon for entertaining; I don't need a formal dining room." Agostini sconces from the 1950s flank *Line Heat*, 2000, by Richard Serra.




AFTER

"Just being in Paris and feeling a part of it has filled me with energy that I pour back into my work, wherever it happens to be," says Thomas Pheasant.





FAR LEFT: "I took out a metal door and installed fluted paneling in the corridor." LEFT: An urn lamp is atop a chest by Pheasant, who designed the majority of the furnishings in the apartment. In the hall, *Eve*, a 1977 photograph by Colby Caldwell, hangs above an Agostini table.

But not even splendors such as these could blind him to the sad reality that the apartment had been "butchered" over the years—as a consequence, he learned, of its having been, along with two others, carved out of an enormous floor-through. He lingered "for about four hours, walking the 2,500 square feet back and forth, already renovating in my head—'How am I going to get it done? How long is it going to take? How much is it going to cost?' By the time I left, I knew I was going to give it my best shot."

Here, as in any project Pheasant takes on, the architecture heavily influenced the route he chose. "The details in all the rooms had to be true to period," he says. "There was a lot of loving restoration of moldings and plaster ceilings throughout, and even of hardware—I had to strip all the French doors of about 15 layers of paint to get to the original steel-and-bronze fittings." The job would prove to be about half restoration and half enhancement. Ugly Formica closets had been put in and the living room painted an unsettling green by one of the previous owners. "There was one place where my American sensibilities really came out—all the exposed pipes," the designer admits. "They're very typical of these buildings—you know, in the finest apartments in Paris, the pipes are the pipes. Nevertheless, I put a good deal of time and effort into moving and hiding them."

When it came to the palette, Pheasant was wisely inspired by Paris itself—the limestone of the buildings. He had the apartment walls all painted a matte bisque and the upholstery fabrics, draperies and carpets contrived in tones of gray and beige. The furnishings, he decided, would be a mix of pieces of his own design and antiques. The latter would come to include such treasures as the living room's Qing Dynasty scroll table and myriad smart modernist lamps and sconces all executed on private commission during the 1950s



RIGHT: "Although I loved the living room's great bookcases, the green paint had to go." OPPOSITE: Set before the fireplace is a Bruno Romeda bronze sculpture. On the 18th-century Chinese scroll table rests an ivory shagreen box that Pheasant created for Baker Furniture.


LAROUSSE
ANTIQUAIRES
MAPPLETHORPE



"The master bedroom is what really won me over—the cityscape beyond its windows goes on forever," says Pheasant. LEFT AND BELOW: "The room itself was basically presentable; it just asked to be refined and kept simple so as not to compete with the view." Stark sisal carpet.

RIGHT AND OPPOSITE: "What attracted me to the master bedroom was that it was light-filled—a rarity in Paris—and that it had wonderful proportions. It was the easiest area in the place to restore; I didn't have to do much to it at all." The 1998 photograph is another Caldwell.





by the Corsican-born, Paris-based artisan Agostini. "I was drawn to their organic look and also to the fact that he used traditional materials like gilded bronze, which made them the perfect complement to my own furniture," Pheasant remarks.

The apartment is replete not only with pieces from the designer's signature collection but with unique ones that he created especially for the Paris space and that he modestly calls "experimental custom." Lounge and club chairs, a mirror, the bed, chests, tables (dining, night, side and games) and carpets all embody the Pheasant aesthetic in their clean, confident-looking, classically driven pleasingness; they are, in his own throwaway words, "things that have kind of a familiar look but are still fresh." The "experimental custom" standouts are the six-panel mahogany-and-glass folding screen in the sitting/dining room, the black-lacquered commode with a Greek-key motif in the entrance hall and the invit-

continued on page 239





THEO WESTENBERGER

Can We TALK?

JOAN RIVERS FINDS THE PERFECT FOIL IN CONNECTICUT

Text by Nancy Collins
Before Photography by Billy Cunningham
After Photography by Mary E. Nichols



"Joan said she wanted a country house," says Joe Cicio, who designed a 5,000-square-foot Connecticut house for comedienne Joan Rivers (top, in her living room). "And I said, 'Well, you sure didn't buy one.'" The existing house was low-slung, and the rooms were small.

ABOVE: Views of surrounding hills, from what is now the living room, were not compromised. RIGHT: The renovated room has Rivers's Meissen bird collection on a high sill and 18th-century bird engravings on a wall. All fabrics throughout the house are from Scalamandré.


AFTER



This house cost me 214 club dates," laughs comedienne Joan Rivers. "That's why I went to Detroit instead of Liza's wedding—to pay for the living room windows and walls. Everything here is a club date."

Rivers is tucked into the corner of one of a pair of canary-yellow sofas centered in the living room of The House That Laughs Built. It is exactly the Connecticut country house she always wanted—the one that wasn't there when she happened upon the property two years ago.

"This was the ugliest house I'd ever seen. It looked like a Denny's," she says, describing the low, flat, midcentury building, designed, she says, "by a student of Frank Lloyd Wright's who didn't study hard enough."

Nevertheless, she snapped it up, then called her friend retail executive Joe Cicio, whose interior work, despite his flair as a creative merchandiser, had never included residential design—until, that is, the day Rivers showed up for lunch at his house and fell in love with what she saw. "Joan called and said, 'I just bought the most hideous house on the most beautiful property in Connecticut, and you have to do it for me,'" recalls Cicio. "I said, 'Joan, I don't do houses—for anybody. But I'll take a look and tell you what I think.' That was the kiss of death."

Following a 15-minute perusal of Rivers's new digs, Cicio says, he "saw it all: an entrance opening into a library, bookshelves, Joan's bedroom with the fireplace, French doors. When I told Joan, she said, 'Do whatever you want.'



"I wanted big ceilings, lots of light, but a home where my dogs could jump up on the sofa and have a life," says Rivers.







The great thing about Joan is that once you show her, she gets it in an instant."

"I told Joe I didn't want a traditional house like I have in New York," says Rivers, who is also CEO of Joan Rivers Worldwide. "I wanted big ceilings, lots of light, but small and cozy, a home where *grand* would not apply, where my dogs could jump up on the sofa and have a life."

She pauses. "This is all Joe's vision. In the beginning he said, 'Trust me,' and I'd go, 'Yeah, yeah.' But ultimately, he has such an eye that I did. It may not have started out to my taste, but by the end it was. The final result is . . . Joan out of Joe."

Their first mission was to bid adieu to Frank Lloyd Wright with the help of architect Michael Boe, of Boe Studio. And when the wrecking ball was quelled, all that remained of the structure was its footprint, stone columns surrounding the perimeter and the huge stone fireplace in the living room—"the reason I bought the house," explains Rivers.

Today, it has been supplanted by a country house dreamy enough to make Mr. Blandings swoon. The once unimpressively squat structure is now a 5,000-square-foot house featuring 22-foot-

"I'm a one-man show," Cicio says. "I work and make decisions fast. You have to trust your instincts and go." ABOVE LEFT AND TOP LEFT: In the living room, the massive stone fireplace and columns were the only elements left intact. The oil is by an unknown Hudson River School artist.

ABOVE: A 19th-century French landscape is over the mantel in the kitchen's sitting area, where Rivers entertains, eschewing a more formal dining room. The doors open onto the rear terrace and the 80-acre property. TOP: Low ceilings were replaced with high, beamed ones.


AFTER





high ceilings, 100-year-old chestnut beams, four wood-burning fireplaces, skylights and a massive country kitchen. The living room, spacious enough to hold twin 10-foot-long custom-made sofas, is a festival of light, thanks to nine French doors, six of which open onto the free-form stone terrace that hugs the back of the house and abuts a lush expanse of lawn leading to the pool and poolhouse.

"Initially, the grounds were to be rustic," says Rivers. "I said, 'This is a farm.' But then I realized I wanted an English country landscape,

ABOVE: The hall lacked natural light. LEFT: Antique mirrors and trompe l'oeil windows depicting the residences of family and friends, including Prince Charles's Highgrove, line the renovated hall leading to the library/entrance gallery. "It's my homage to Versailles," Rivers says.



RIGHT: A dark, characterless room was expanded and redecorated as a rustic but refined guest room, with upholstered walls (below). Two of the three guest rooms have adjacent sitting rooms. "Joan's been buying and acquiring for this house for years," comments Cicio.



Blenheim, where you see all that green with only pockets of flowers. And I love my trees. I have one 175-year-old tree that looks better than the men I date."

"A home should reflect the personality of the owner, not the decorator," muses Cicio, "and, God knows, Joan has enough personality."

Indeed. And its facets are well reflected in the atmosphere: witty yet elegant, charming but quirky, uniquely warm and personal. "I look around and see memories: my mother's piecrust table, her 'good dishes,' reminding me of Thanksgivings and the lovely dinners she gave," says Rivers, a tear welling up in her eye. "And there's the living room table belonging to my aunt, who ran a salon in New York where people like Sol Hurok and Stuart Davis showed up. All these personal things, stored in barrels for years, are now out and *appreciated*.

"It's also about finding things," she adds. "When I play a town, I ask to see the art museum and the

continued on page 242



THEO WESTENBERGER





RIGHT: "I've always loved pink," Rivers (top, with Max, Veronica and Lulu) says of her choice for the master bedroom. Painted palm trees add a "silly, whimsical and hopeful" touch. The portrait of Rivers and her daughter, Melissa, is by David Remfry. ABOVE: Sliding-glass doors and recessed lighting were replaced by a window seat and an arched ceiling.




AFTER

Transcendent in Tribeca

METALLIC FORMS GALVANIZE AN UNINSPIRED NEW YORK LOFT

Architecture by Joseph M. Valenti, AIA / Text by Penelope Rowlands
After Photography by Durston Saylor







ABOVE: "It had been reduced to a forgettable white box," architect Joseph M. Valerio (right, with owners Dani James, center, and Tracy Gardner) says of the couple's New York loft, which he redesigned. "Our approach was to make it a crucial counterpoint to the series of monumental objects within."

LEFT AND PRECEDING PAGES: "The furnishings in the living areas offer a sense of human scale in a highly abstracted environment," says Valerio.

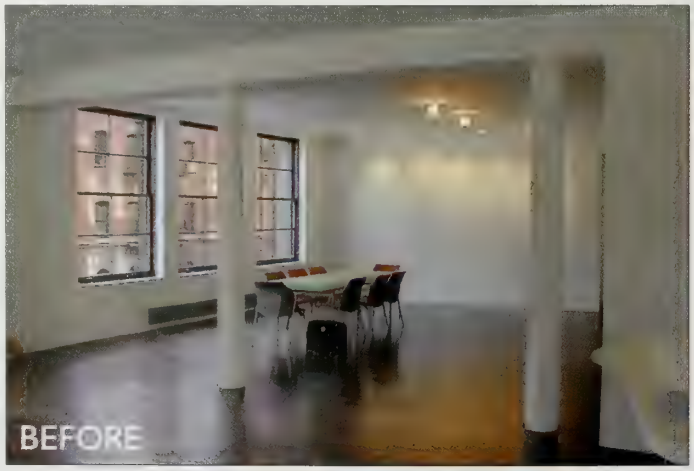


It began with a simple, yet incredible, question: "Can you come up with a concept that you can do in 30 days?" If anyone else had made such an audacious request, architect Joseph M. Valerio, of the Chicago firm Valerio Dewalt Train Associates, might have dismissed it as a joke. But since it came from the mouth of a particularly daring client—Tracy Gardner, a businessman and architecture buff—he took it seriously, very seriously, instead.

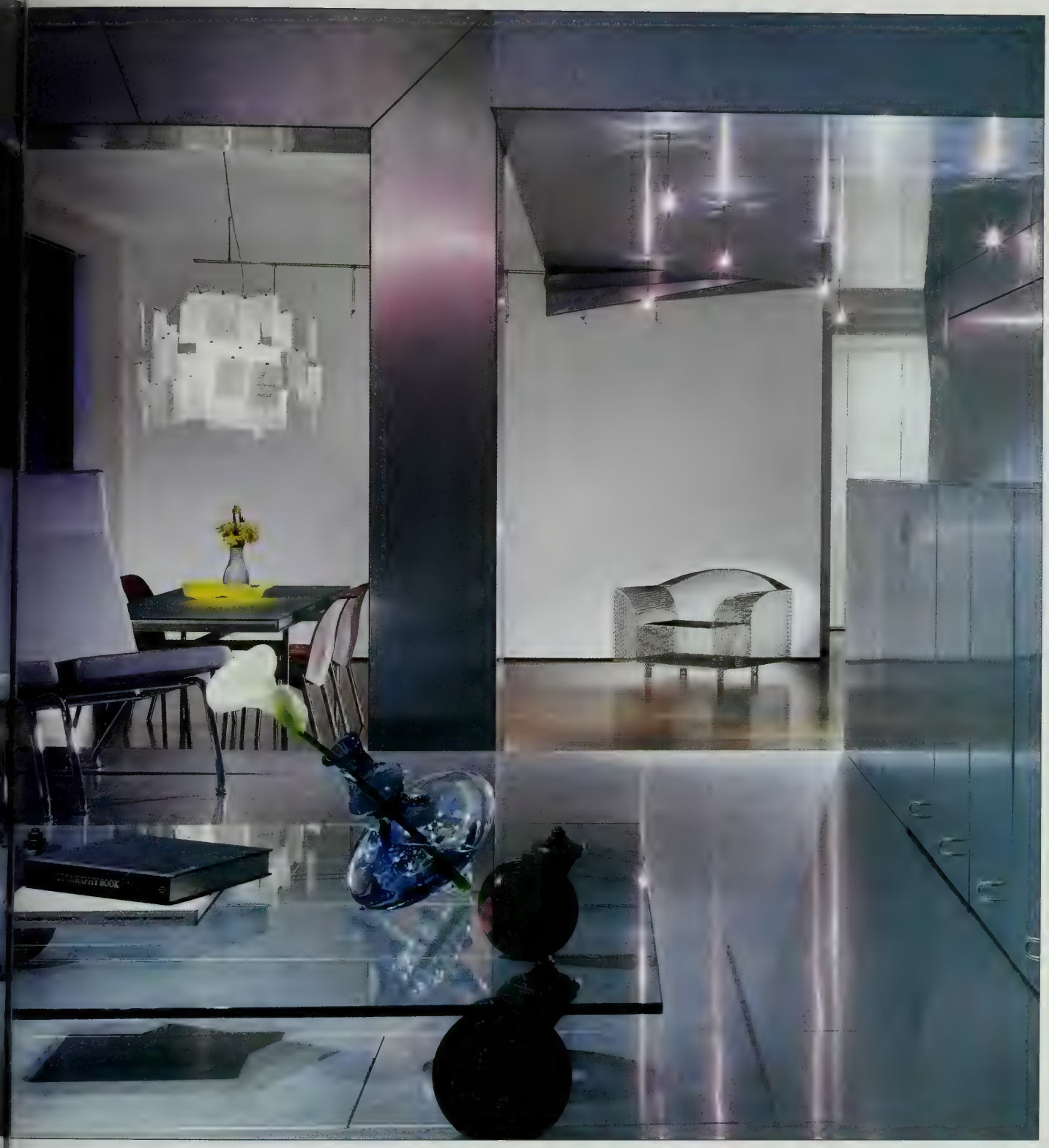
"We knew we wanted to do something, but we didn't want to gut the space or have a yearlong renovation," says Gardner's wife, attorney Dani James. "We wanted an intervention." While the couple loved the configuration of the airy Tribeca loft, neither they nor their architect admired the unimaginative way it had been redone. "It was just a white drywall box with a wood floor," Valerio says of the space, which is located in a converted 19th-century industrial building. Complicating matters was the fact that the clients required an escape clause of sorts: "We wanted something that could be taken out if we left," James explains. "We wanted to keep that flexibility."

Valerio leapt to the challenge. It was hard not to, given his history with Gardner, with whom he shares an enthusiasm for such modernist classics as Le Corbusier's Villa Savoye ("my favorite building in the world"). While Valerio Dewalt Train is mainly known for its commercial projects, Valerio had made an exception for this client before, designing a soaring duplex in Chicago when Gardner was still a bachelor—and winning a national AIA award for his efforts.

To accommodate such an impossible-sounding schedule, the architect quite literally thought outside the box. "I said to Dani and Tracy, 'Let's not think of this as an apartment we're going to construct. Let's think of this as an installation, something that would go into a museum. Let's prefabricate everything in Chicago. We'll ship it, deliver it and install it. If we treat this as an installation, we can do it in 30 days.'



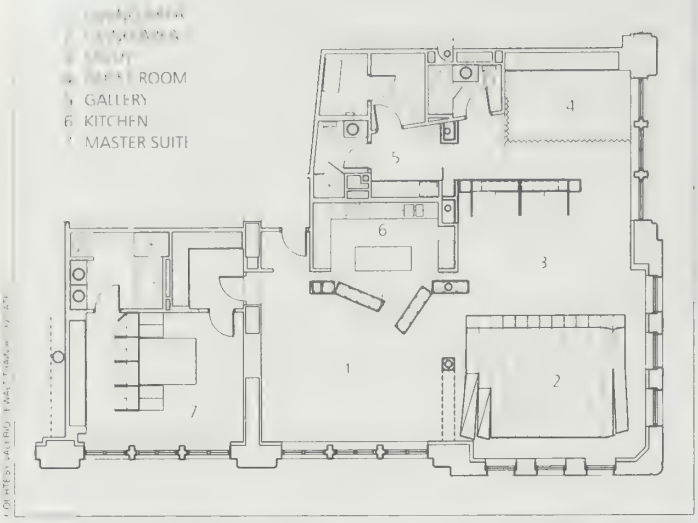
"Usually when you do a piece of architecture, you start with the walls," Valerio adds. In this case, however, he began by creating a coun-

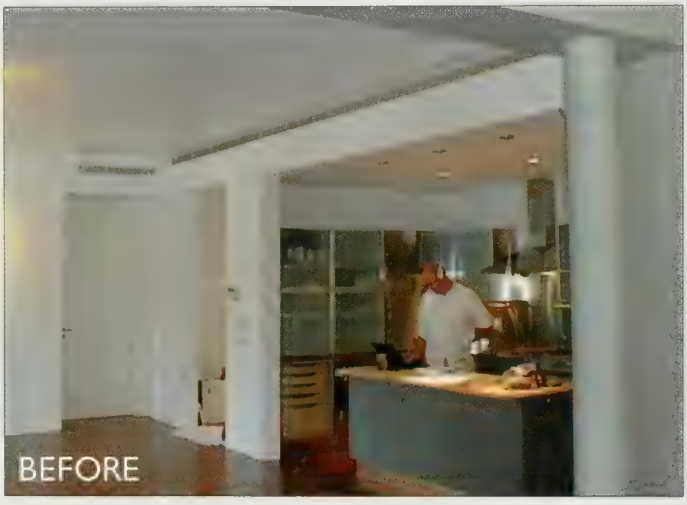


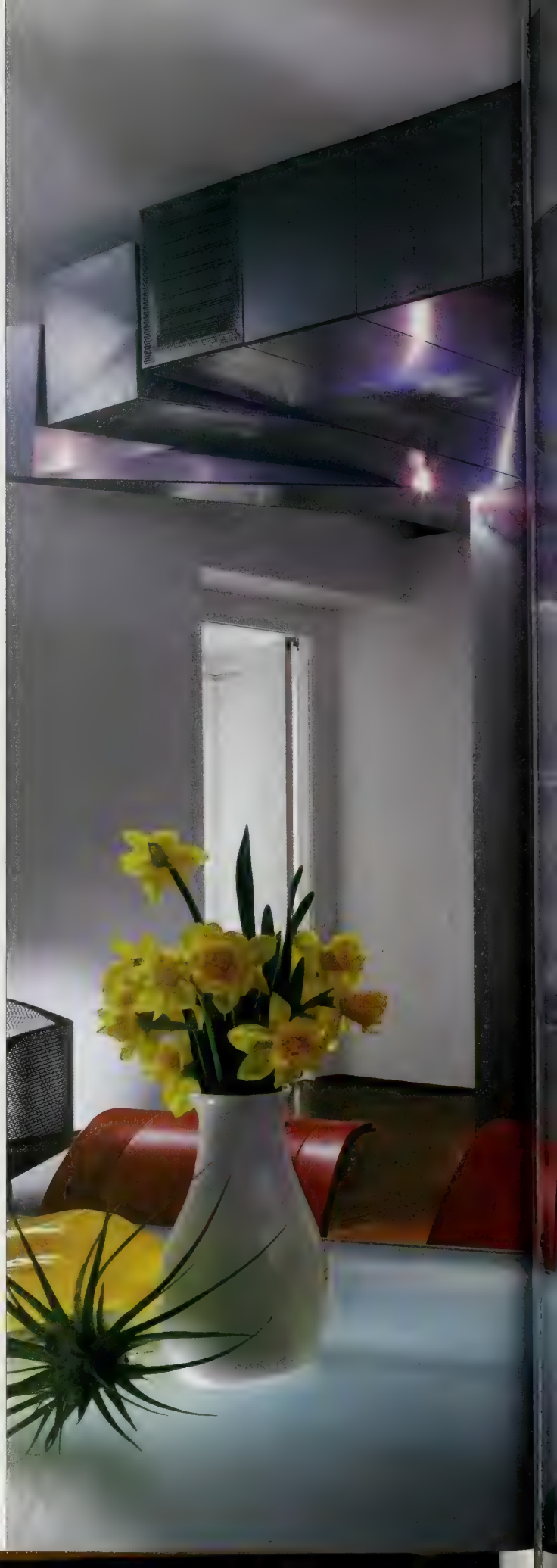
terpoint to those walls in the form of dramatic, monumentally sized objects—what he calls "appliances"—of galvanized sheet steel that could be shoehorned into the residence. "Without them it's just a loft," says the architect. "With them it's a series of functional spaces." Lit by suspended, low-voltage lights, this is a shimmering, otherworldly interior—"an abstract environment of sheet metal," as Valerio describes it. It's also a very dynamic one, with each side of its dual personality—the original white box and its space-defining inserts—working sometimes in harmony with, sometimes in opposition to, the other.

Needless to say, such a complex design required seamless workmanship. The architect turned to some "trusted local sources," including metalworker Danny Rice, of Hill Mechanical

Opposite and Above: "By elevating the living area on a steel platform, we defined and separated it from the other spaces," notes Valerio. Designer Ann Blossfeld helped select the furnishings, which include the Gae Aulenti low table and the Piero Lissoni sofa, with Edelman leather.







Company in Chicago; there, the appliances were fabricated, then placed on two enormous trucks and driven east to Manhattan. Upon their arrival in Tribeca, one of the loft's nine-foot-tall windows was removed and the trucks' contents—three tons of metal and wood—hoisted into the residence by crane. In a space that suddenly "resembled a metal workshop," Valerio says, Rice and a local contractor set to work assembling the parts.

After only the briefest interlude, the clients turned up. "In the first two or three days they installed the bedroom," James recalls. "Once they did that, Tracy and I and our two cats moved in." The couple kept to this room at first, then ventured out into other areas as they became habitable. One month after delivery—as promised—the installation was complete.

TOP: The floor plan shows how the two main axes intersect in the living area. ABOVE AND RIGHT: "The metallic surfaces transform the space," the architect says of the kitchen. The doors open to reveal counters and cabinets, from Poliform. Frank Gehry designed the dining chairs.

The results are both dazzling and pragmatic. Besides defining the loft's volumes, Valerio's appliances are "all bifunctional elements," the architect explains. Thus, one side of the living area, perched on a metallic platform 18 inches off the floor, opens up to become a media center. The master bedroom ap-


AFTER

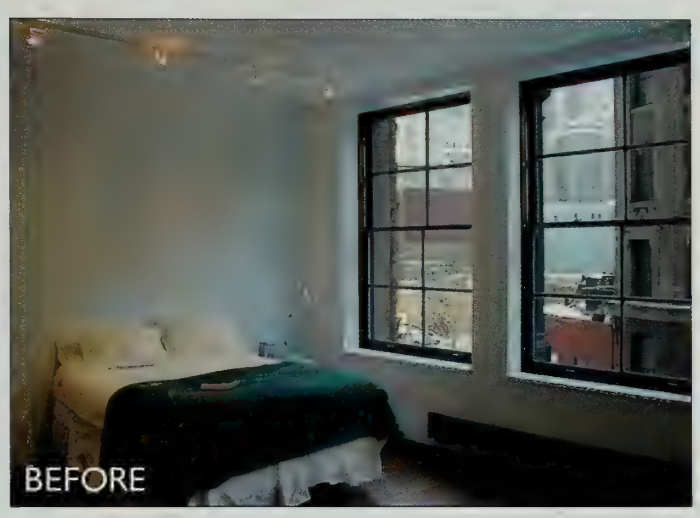

Fowler's
FILM

pliance contains the bed on one side and a cabinet on the other. Yet another insert defines the dining area and encases the gleaming, futuristic kitchen, which can be closed off behind fortress-thick metal doors. Similarly, the adjacent insert—delineating the gallery and the guest room—opens to reveal two identical, side-by-side workstations, each one beautifully crafted. When the kitchen and workstations are closed off, the combined living and dining areas feel as spare, high-functioning and self-contained as a spacecraft.

All four of the loft's appliances are L-shaped—the protruding, beam-shaped elements rising from some of them at various intervals add both humor and suspense. "We're not sure whether these objects are falling down or being put up," James says with a laugh. "Joe said anyone could make them straight, but this is more interesting and dynamic."

If these shapes seem familiar, it may be because they were inspired by artist Richard Serra's massively scaled sculptures. In general, Valerio says, he drew inspiration from art rather than architecture. "The idea of an installation is very common in art—that's how this whole thing came into being. It made me go from thinking like an architect to thinking like an artist." Gardner echoes the sentiment: "We were interested in the notion of when architecture becomes sculpture. To the ex-

continued on page 239



LEFT: The master suite "was boxy and bland," says the architect. BELOW: The L-shaped form, which his firm designed and had custom-built, "is positioned to create a sleeping area in the front and, in the back, a private dressing area with additional shelving for folded items."



OPPOSITE: The living area is separated from the gallery and the guest quarters "by a large metal object that is bent and deformed," says Valerio. "When opened, it converts into two side-by-side workstations, with birch millwork." The lounge chair and ottoman are by Gaetano Pesce.



Where Color Is KING

ARNOLD SCAASI'S FITTING REDESIGN IN PALM BEACH

Text by Stephen Drucker
Photography by Dan Forer

This winter Arnold Scaasi will be wearing less of his black-patent evening shoes and more of his red espadrilles. After 47 years of dressing his ladies up, up, up, one of America's last true couturiers is taking life just a bit easier at a new residence in Palm Beach. Palm Beach, where brilliantly colored Scaasis are as integral to the night as brown Rolls-Royces, has been a favorite place of his since the 1960s. How nice to finally be able to move out of The Breakers and into his own house on a fine old street by the ocean.

"Not a big, grand house," he and his partner, Parker Ladd, warned their real estate broker, who of course spent the next two years showing them every big, grand house on the market. Gradually they worked their way down to a more livable scale, to a Mediterranean-style house built in 1952, which had been rejected by everybody in memory who had been house hunting in Palm Beach.

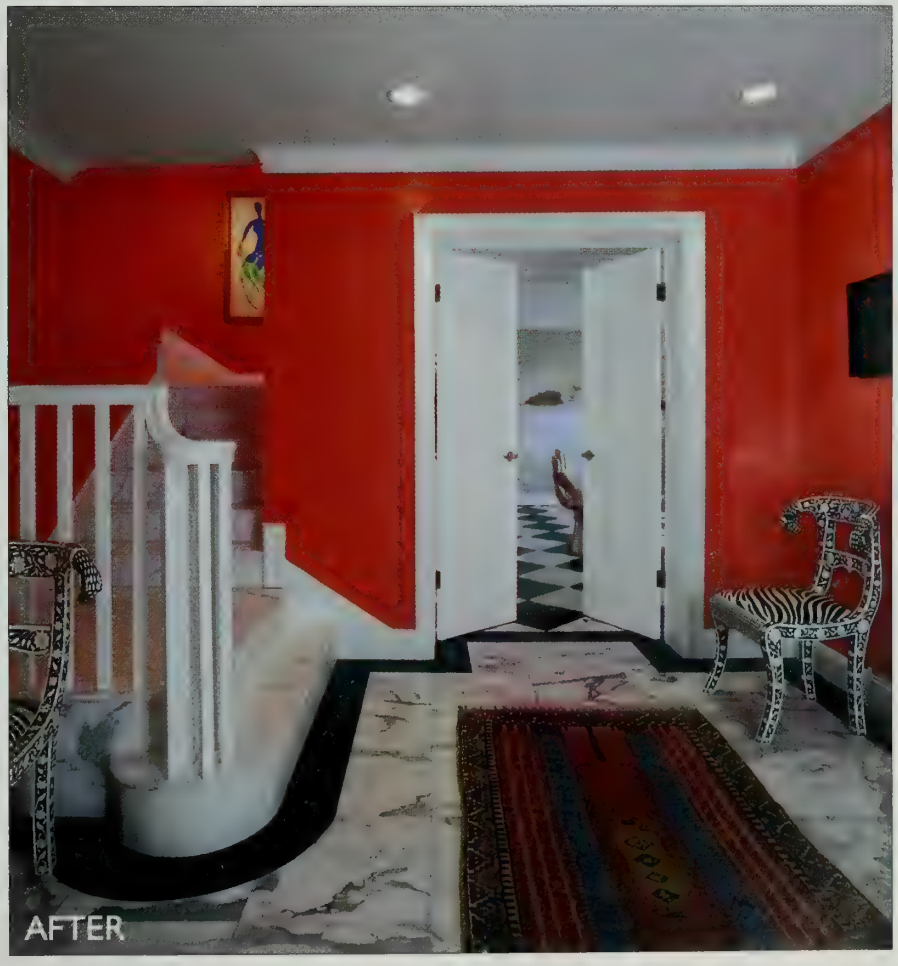


"It looked like a restaurant," Scaasi recalls. "It had no doors and no walls. It just had . . . ," his eyelashes flutter in horror, "spaces. And then there was all of this terrible white marble on the floor in every room. It was so cold." But it did have a wonderful garden and just the right note of grandeur in a romantic old wall it shared with the Mizner house next door. After a lifetime of readying women for the most glamorous nights on earth, Scaasi had no doubt he could do as much for the house.

Replacing the doors and the walls quickly restored the feeling of rooms, and they were nice rooms at that, with a natural flow from indoors to outdoors. Something had to be done about all that marble, however, so Scaasi decided to let the air out of it: He had the marble painted—in *faux-marbre*. Artist Linda Boggs added a black border in many rooms and in one a green checkerboard. You look once, twice, three times, and can't quite believe he really did it.

"I didn't want a fussy house—that thing of making a Palm Beach house into a Manhattan town house. I wanted pretty. I wanted fun," says Scaasi, who dressed up his rooms in party clothes, relying as always on his perfect pitch for color. How far you dare to go with col-





Arnold Scaasi (top, next to a 1960s oil by Hosiasson) used bold strokes of color to revamp the Palm Beach residence he shares with Parker Ladd. OPPOSITE: He chose the 1952 Mediterranean-style house because "the size was perfect, and the location was perfect, and I loved the garden."

ABOVE: Doors were added to separate the entrance hall from what he calls the "social dance room." RIGHT: The floors' border and checkerboard pattern are *faux-marbre*. A 1979 construction by Louise Nevelson, *Landscape*, and a 1940s collage by Henri Matisse hang on the coral walls.



RIGHT: The living room, like much of the house, was a stark white. BELOW: *Clouds & Dreams*, 1981, by Louise Nevelson and a 1974 oil by Jean Dubuffet are the room's new focal points. Antique Turkish *suzanis*, used as draperies, echo the bold lines of the painting.

LEFT: Photographs—of Ladd with Barton Gubelmann, Scaasi with Princess Diana, and several members of the Bush family—line a table in the living room. OPPOSITE: Figures from the Han and Ming dynasties rest on a brass Art Déco low table. Scaasi designed the ottomans.





"I didn't want a fussy house," says Arnold Scaasi. "I wanted pretty. I wanted fun."

or, he says, depends on how much time you plan to spend in a room. An entrance hall should be "really dynamic," which is his way of saying it should be really red. Arnold Scaasi never met a shade of red he didn't like. But which red was right for Florida? One evening, in walked his former mannequin Jennifer Garrigues, now a decorator with a shop in Palm Beach, and someone who was a great help to him with this project. He looked at her coral-colored silk shirt that night and announced, "That's it." It was a true Scaasi color, perfect for an entrance hall: It lights up your face, makes you feel like you've never looked better and gets the evening off to the right start.





The dining room is lacquered vivid apple green, with deep red accents to quiet it. Sitting elbow to elbow at the round table—Scaasi likes a crowded table—you face either a painting of Venice attributed to the School of Canaletto or a stark green apple painted by Tom Seghi. The table is always by Scaasi; setting it is one of his great pleasures. For his Florida table he treated himself to 22 new place settings of Limoges decorated with coral, and to go with them, a set of gold-filagree Romanian glasses, provenance Pier 1. "If you have an eye, and by now I guess we can say I have an eye," says Scaasi, "all that matters is that it works."

A blue library is something of a Scaasi tradition; this one falls somewhere between Wedgwood blue and hydrangea blue, another Palm Beach color with some fizz, especially in lacquer. The living room is much calmer, a great cool oasis of white cotton, its energy coming from Scaasi's considerable art



BELOW: Paneling above the dining room doors was removed. LEFT: An oil attributed to the School of Canaletto hangs over a sideboard painted with African motifs. "When I think about dining rooms, I think pretty and fantasy," says Scaasi. "You're only in there for an hour and a half."







collection. A Nevelson black wood construction dominates one wall, and a Dubuffet another, its black lines echoed by draperies made of antique embroidered Turkish wall hangings. There's energy of a different kind emanating from two tables lined with silver-framed photographs of friends, among them Claudette Colbert, Elizabeth Taylor and Bushes from Maine to Texas. Everyone steals a discreet look. Some very grand ladies have also been known to coo over the red carpet that covers the vast white-marble floor. "Too wonderful! So chic!" they cry, not knowing it was pieced together from cot-

TOP: The library. ABOVE: "You must live with a color through a complete cycle of day and night before you can commit to it," says Scaasi. "The library took 10 trials." He settled on a blue shade that sets off a 1970s abstract watercolor by Alice Baber. Pierre Frey cotton toile.

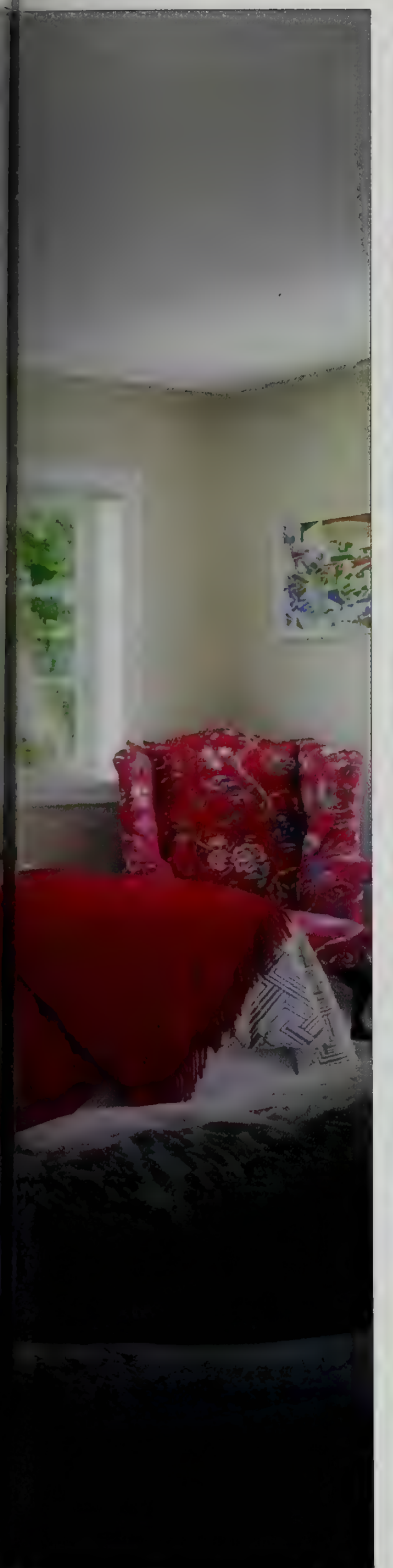


AFTER

Scaasi dressed up his rooms in party clothes, relying as always on his perfect pitch for color.

ton rag rugs found at a discount bazaar.

As the house came together, one room still had no obvious purpose, though the entire first floor revolved around it. "Oh, it's your ballroom," suggested a friend. "No, no, no, it's much too small," Scaasi replied. "It's the social dance room." A ballroom, even a social dance room, is an occasion for fantasy, and Scaasi thought, Why not turn it into Venice? Boggs returned with her brushes, and back and forth they went. He recalls, "It was very hard to get the perspective right. Where should the sky begin and the water end? Are the major buildings really big enough? First there were no boats, so we added boats. She wanted people. I said, 'No, no, no, we



BELOW: Plush carpeting was brought into the master bedroom. LEFT: A throw and two wing chairs, covered in linen by Brunschwig & Fils, add splashes of color to the calm palette. Over the bed is François Arnal's *Air*, 1962. The mirrored bedside chest is from the 1930s.





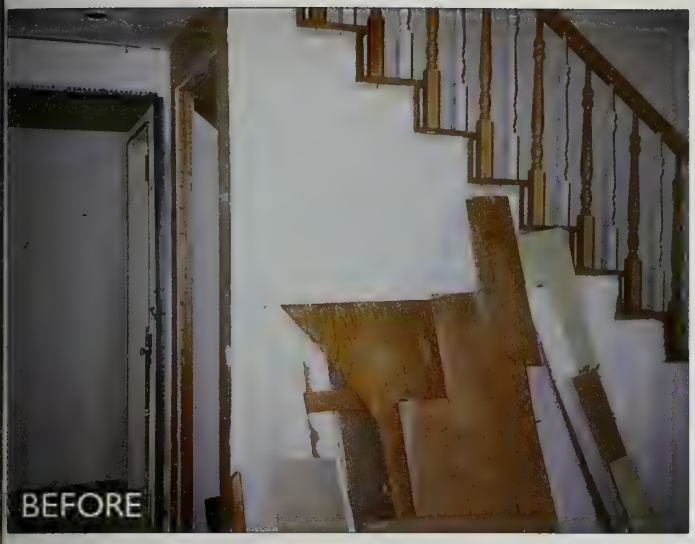


don't want people.' She kept looking at the Canaletto. I said, 'No, no, no, I don't want Canaletto.'" And thus was born Cà Scaasi. As you steal glimpses of the room while passing through the coral entrance hall, or rise from the dining table or the banquette outdoors, the illusion is so complete, you feel as if you're about to sail into the room. All that's missing is the gondolier singing "Libiamo."

Having never been to Venice, the painter didn't think to include the colorful striped mooring poles that identify the palazzos and are so much a part of the city. "So I painted the poles. Yes, me, Arnold Scaasi." And let the doge be on notice: In Arnold Scaasi's Venice, mooring poles are painted coral. □

TOP: The covered poolside terrace. ABOVE: Scaasi designed several pieces of furniture for the house, including the terrace's banquette, side chairs and ottomans. All are upholstered in a durable canvas. Pots of flowers and Mexican embroidered pillows provide bright accents.


AFTER



Classic with a Twist

UPDATING THE CONCEPT OF PREWAR STYLE IN NEW YORK

Architecture and Interior Design by
Ike Kligerman Barkley
Text by Joseph Giovannini
After Photography by Durston Saylor

Ike Kligerman Barkley Architects gutted and redesigned a New York duplex for a couple. OPPOSITE: The stair in the entrance hall follows the form of the original one (above). A Sonia Delaunay tapestry hangs on the paneled wall. Karl Kemp Antiques bust, pedestal, bench and vase.

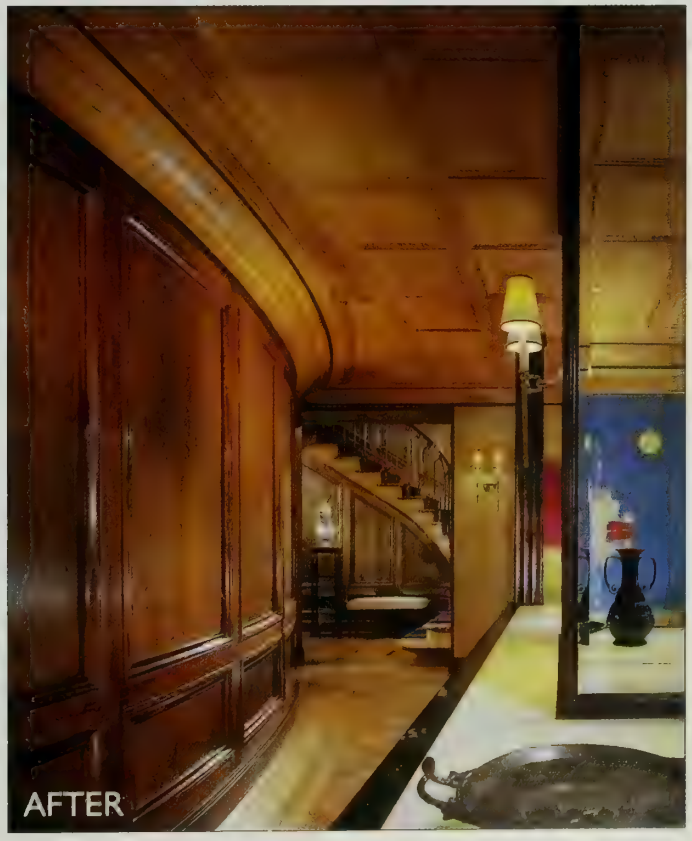
The five-year search for a spacious New York apartment with Central Park views didn't get intense, really, until the third child was on her way. By that time the parents of a Manhattan family had virtually earned a degree in architectural connoisseurship, or at least they had come to understand what they wanted in an apartment and why. The couple, who were renting in a 1980s developer building on Central Park West, admired Manhattan's venerable prewar apartments for their character—the lofty proportions, wood paneling, plaster moldings and parquetry floors. But they could find few vintage apartments with more than a couple of rooms facing the park that their children already considered their backyard.

"We started out looking for the perfect apartment that just needed a paint job, but we discovered it didn't exist," says the wife. They extended their search to town houses, and when they encountered one that had been completely gutted and reconstructed, a light suddenly switched on. "Seeing a completely reconfigured town house made me understand what you could do from scratch," says the husband. "Getting exactly what we wanted was very appealing. We thought of recreating the idea of a prewar apartment, but with bigger windows that admitted larger views."

Coincidentally, their rental building was going co-op, and they realized that an empty, never-finished duplex apartment upstairs on the 11th and 12th floors just might provide the raw space for their vision. Without needing to demolish walls in an existing layout, they could configure and detail the interiors any way they wanted, while capturing the park through the picture windows. The nine-foot ceilings might be lower than those in the great

BELOW AND RIGHT: "The curving rear wall of the living room conceals structural columns and creates a rich variety of forms," explains principal architect John Ike. The mirrored columns also hide structural elements. Karl Kemp bronze platter; H. M. Luther Antiques vessel.











Top: From left to right, partners Thomas Kligerman, Joel Barkley and John Ike. Above and Right: The living and dining rooms overlook the Central Park Reservoir. Yale R. Burge pedestal table. David Duncan Antiques mirror. Clarence House club chair fabric; dining chair fabric from Scalamandré.

neighboring dowagers, like the Dakota, but the duplex's main advantage was that one of the floors occupied the whole front façade on the Central Park side, and the frontage was long enough to accommodate all the major rooms—a living room and family room on the 11th floor, along with informal and formal dining areas, and on the 12th, the master bedroom, baths and dressing rooms.

The couple were already building a house in the Hamptons, and they asked their architects, the New York firm Ike Kligerman Barkley, to design the apartment as well. "For their Hamptons house, the husband had said that he wanted a design that would 'knock my socks off,'" remembers principal John Ike. "He asked us for the same in New York."

"I wanted to come home at night and be excited about walking through the door," confirms the husband.

Socks do fly off just inside the front door (along with shoes: Japanese rules obtain here). Visitors step into a baronial entrance hall with a soaring, elm-paneled stair-

the starting point for the duplex was no less than Central Park itself.



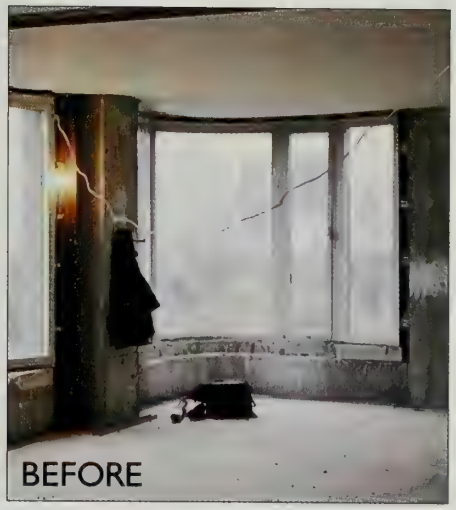


ABOVE AND OPPOSITE TOP LEFT: The bar, on the south side of the duplex, has columnar Venetian cast opal glass light fixtures. Like all of the public spaces in the 13-room, 7,000-square-foot apartment, it features white-oak parquetry flooring and a gridded and paneled ceiling.

case. A Sonia Delaunay tapestry hangs in its upper reaches. To the right, a long bowed wall, paneled in mahogany, directs visitors into the expansive living room toward Central Park. Rooms often have a point of design departure like a marble mantelpiece or an Oriental carpet, but for Ike and his partners, Thomas Kligerman and Joel Barkley, and firm interior designers Mia Jung and Carrie Weinstein, the starting point for the entire 7,000-square-foot duplex was no less than the park itself, which Frederick Law Olmsted had created in the 19th century as a living landscape painting. The apartment overlooks the western edge of the reservoir, and a wide swing takes the living room into its sweeping visual orbit. The bowed wall mir-









rors the water's curving edge.

When the clients asked the architects for a traditional interior, there was an apparent conflict between the broad modern windows delivering the armchair panorama and the richness of the elements that the couple liked. The clients were asking the designers to reconcile introversion and extroversion, the tendency of traditional architecture to enclose space and of modern to open it.

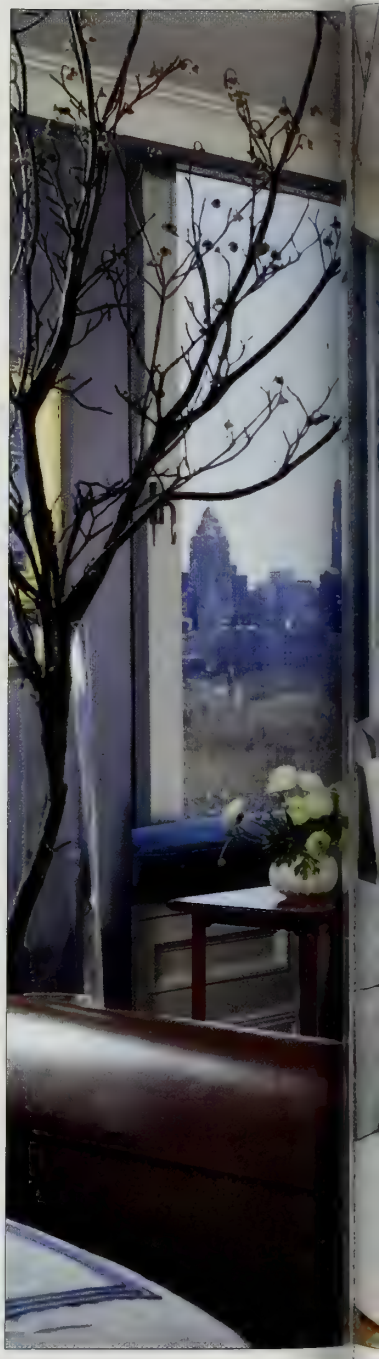
With both classical and contemporary residences in their portfolio, the architects consulted the history books and found inspiration in the early-modern houses of Adolf Loos. The Moravian-born architect eliminated the decorative details often carved along the edges of paneling. Ike, Kligerman and Barkley followed suit, with consistent-

Above and Top: "It's all about the view," Ike says of the vista of midtown Manhattan from the corner window in the family room. Adjacent to both the living room and the bar, the room is furnished with a leather-clad Art Déco armchair. The pottery is by Berndt Friberg.



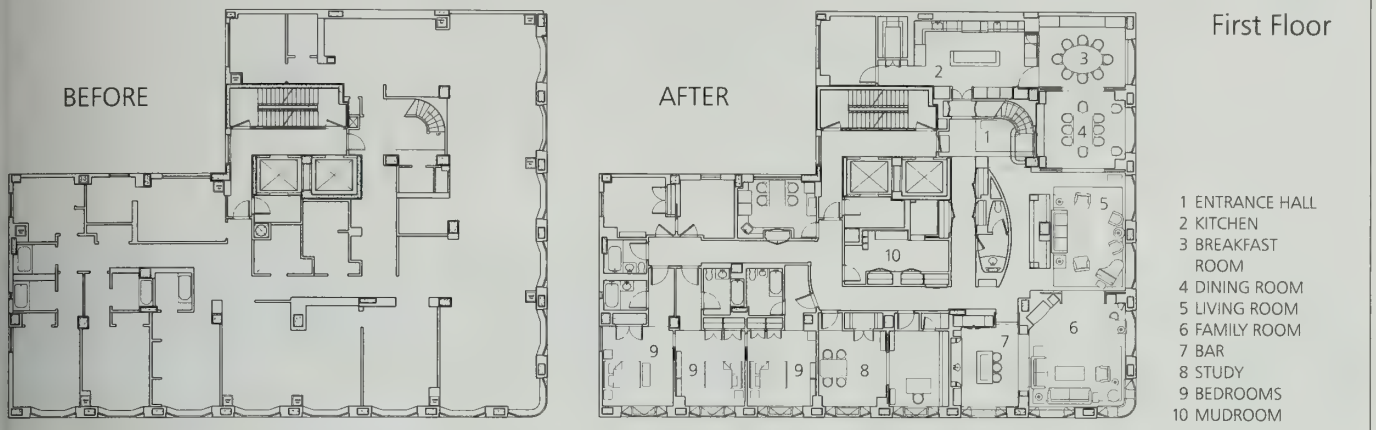






ABOVE AND TOP: A custom-made stainless-steel "phone booth" shower is the centerpiece of the husband's marble-swathed bath. The sink mirrors are positioned to reflect the views. OPPOSITE, ABOVE: As the plans s[illegible] existing [illegible] out rema[illegible] virtually intac[illegible]

RIGHT AND TOP: "A much lighter treatment was used in the master bedroom," Ike points out. "The simple white-painted bookcase and soft periwinkle walls create an oasis of calm." The table is from David Duncan Antiques. Armchair fabric from Manuel Canovas.





ly gridded panels that give the flowing rooms the sense of weight and character missing in what been an insubstantial drywall shell. With an understated display of Old World virtuosity, the architects vary the regularity with tonal shifts, orchestrating a half-dozen different woods—oak, mahogany, rosewood, *wenge*—in a range of panel types and floor patterns—Versailles, diamond and the playful, illusionistic baby block—that demark each public room.

Like Loos, they paneled the ceilings. "You increase the horizontality and the apparent size of the apartment by using wood on both the floor and ceiling," says Barkley. Kligerman adds, "The apartment looks longer and broader, and the two planes together escort the eye horizontally out to the park."

The public rooms are separated by wide openings with sliding doors that allow different combinations of uses. The formal dining room can be closed off from the living room and family room, which themselves can be used together for large parties or individually for family gatherings. The breakfast room can be opened to the dining room to create a dining area with two tables. When the panel between the kitchen and breakfast area is folded

continued on page 240

A Life on the Water

TWO MARTHA'S VINEYARD HOUSES RECOVER THEIR HISTORIC SPIRIT

Architectural Design and Interiors by Twanette Tharp/Text by Gerald Clarke
In-Progress and After Photography by Peter Vanderwarker



BEFORE PHOTOGRAPHY COURTESY TWANETTE THARP





For a woman who spent the first half of her life far from the sound of the surf—a childhood in arid San Bernardino, California, and many years in the green hills of Vermont—Twanette Tharp has an unusual affinity for what Melville called "the watery part of the world." During the winter her address is a 53-foot Swan sailboat based in the Caribbean island of St. Lucia. When daffodils spell spring, home is another island, Martha's Vineyard, where she lives on the water, if not in it. From her newly renovated house —once the terminus of the Chappaquiddick ferry, it is, of course, named Ferry House—she can see every ship, yacht, rowboat or kayak that enters or leaves

After purchasing a pair of late-19th-century shingled houses on Martha's Vineyard (top left), Twanette Tharp, who specializes in renovating area residences, dismantled, elevated and reassembled both (top). ABOVE: The entrance façades of the finished Dexter House, left, and Ferry House.



"I needed a project," Tharp says of the meticulous reconstruction. She resides in Ferry House, whose third-floor great room has a nautical feel and overlooks Edgartown Harbor. The sofa fabric is from Summer Hill. French doors, Marvin. Kingsley-Bate teak outdoor furniture.









Top and Above: The waterside elevations. Tharp retained the footprints of both houses and enlarged them slightly, adding a boat storage area to the first floor of the four-bedroom Ferry House as well as more ceiling height and an oculus to the five-bedroom Dexter House.

Opposite: A corner of the great room in Ferry House is used as "a cozy dining nook," with a U-shaped window seat. The table is Honduras mahogany. Tongue-and-groove painted siding complements the open-beam ceiling. Marvin double-hung windows.

Edgartown Harbor. "I'm right at the entrance to the harbor," says Tharp, "and I always have the activity of what's happening outside. It's such good entertainment that it's hard to get anything done."

Actually, Tharp has two houses on the harbor, Ferry House and its next-door neighbor, Dexter House, which she rents out or loans to friends and family. Despite their high-toned names, both began life as shacks, most likely dating to the late 1800s. Dexter House was the office of a marine supply company, and when the Chappaquiddick ferry moved elsewhere, Ferry House was demoted to shucking shack—a place where oysters are separated from their shells. By the time Tharp bought them in 2000, Dexter and Ferry had changed roles once again, and each contained two dowdy apartments. "They were really derelicts," she says, "in desperate need of repair." Even for someone whose job is designing, building and renovating Vineyard houses, they were, in short, a considerable challenge. "If I had known how much work they required," confesses Tharp, "I probably wouldn't have bought them."





"The renovation was in keeping with traditional New England boat house architecture," says Tharp (above), a onetime sculptor and an avid sailor. RIGHT: The balcony off the Ferry House study. Lloyd/Flanders wicker chairs and ottoman.



Before that work could even begin, however, she was confronted with a major and altogether unanticipated problem. "In typical fashion," she says, "I bought without getting building permits." What the permits would have disclosed was that to comply with federal regulations for such reconstruction, she would have to raise both houses above the high watermark of possible storm surges. Dexter House would have to be elevated two and a half feet; Ferry House, no less than five and a half feet. To make way for their new foundations, moreover, both would have to be taken apart by hand, an expensive, arduous and time-consuming process.

Town approval, by contrast—dwellings must adhere to strict guidelines in Edgartown's historic district—was no problem at all. Tharp wanted the new houses to respect the spirit of the old. "The historic rules keep the village cohesive," she says. "I like Edgartown for what it is, and I didn't want to alter it any more than I had to. The houses are considered renovations, not new construction. They're built of the same materials as the old ones—shingles." Although their elevation makes them look

continued on page 241

LEFT: A pair of 1646 engravings are in a Ferry House guest room, formerly a utility shed. Leonards circa 1840 tiger-maple tulip-post bed. OPPOSITE: "I'll go for a cruise in my whaler, then tie it up at the house—very convenient," says Tharp. Kingsley-Bate tables and chairs.

"I can bring a boat right up to the deck. Other people have beach houses. Here I can take my guests boating. It's unique."



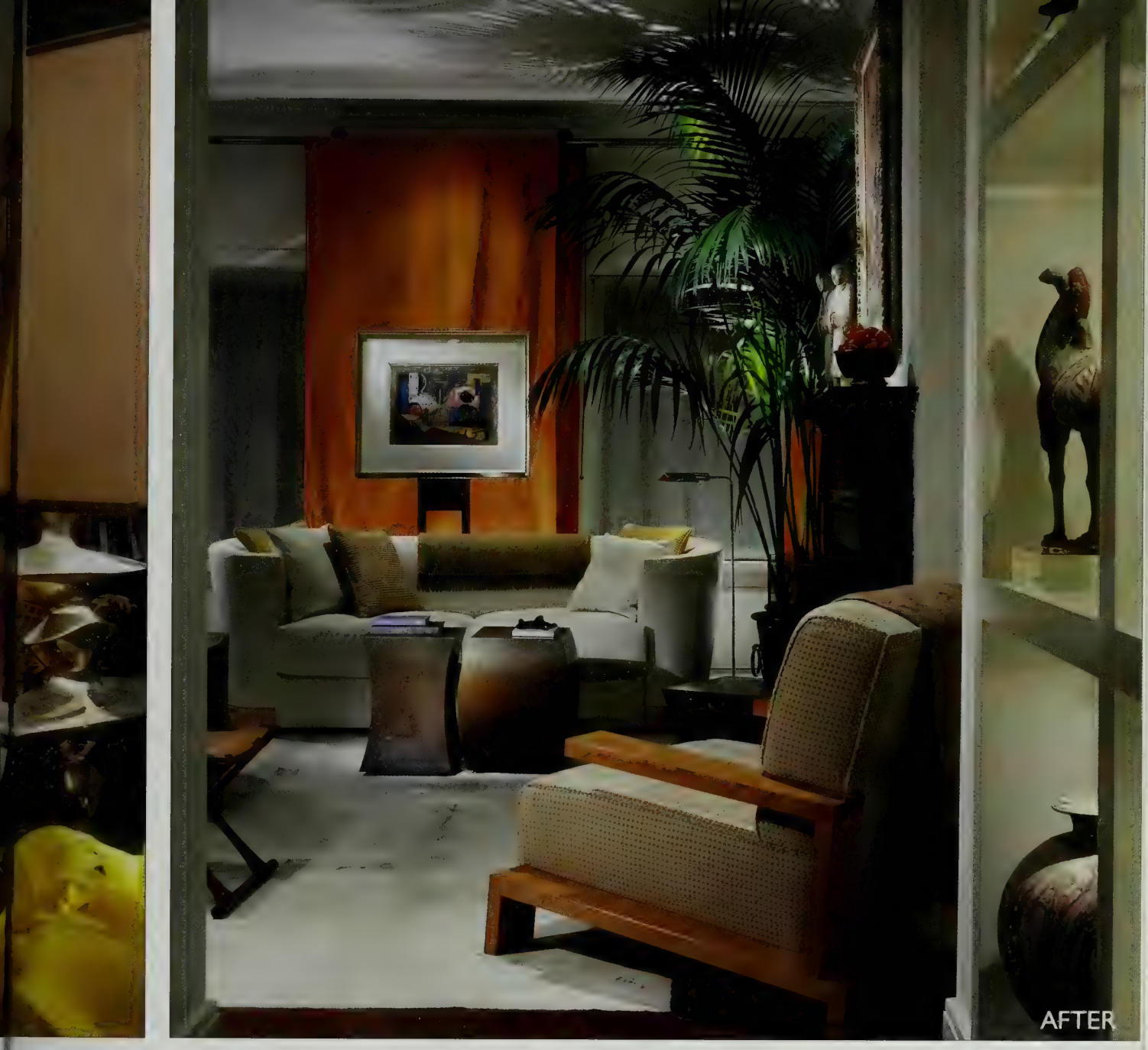
AFTER



Inspired Connections

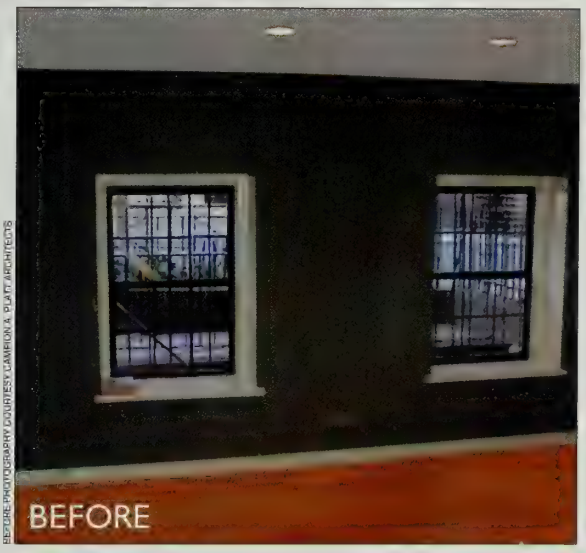
A RECONFIGURED MANHATTAN DUPLEX FORMS A UNIFIED WHOLE

Architecture and Interior Design
by Campion A. Platt, AIA
Text by Amanda Vaill
After Photography by Durston Saylor



It started the way these things often do: The couple wanted more space. Mary Bernard and Tom Regan work in the securities business. They travel extensively and collect art, and the demands of their fast-paced, overscheduled lives had outstripped their previous residence on Manhattan's Upper East Side. "We wanted a bigger apartment," says Tom Regan, "and we wanted one that was well suited to entertaining." Nor was that all: They were also looking for that elusive element known as charm. And, oh, yes—"Outdoor space—even small space—was a must," Regan adds.

With that kind of wish list, compromises were inevitable. The couple found



BEFORE PHOTOGRAPHY COURTESY CAMPION A. PLATT ARCHITECTS

Architect Campion A. Platt (opposite) converted the awkwardly configured Manhattan duplex of Tom Regan and Mary Bernard into an elegantly scaled space. "The first floor is now a large, interconnected entertaining area," says Platt. LEFT: The library felt dark and cloistered.

ABOVE LEFT: By moving a first-floor hallway, Platt allowed the library to flow into the dining room. Holly Hunt chocolate sofa fabric and bronze lamp; Coraggio lampshade; Odegard runner. ABOVE: Platt designed the room's cream-colored sofa and upholstered armchair.

AFTER



a floor-through duplex, with a garden, comprising the first two floors of a brownstone—but it was in Murray Hill, a lower-midtown residential neighborhood they hadn't seriously considered, and it was an architectural mishmash. The first floor was chopped up by a narrow raised corridor that made the library at its end seem "like a bat cave," remembers Regan. The second floor featured a front parlor that had been divided into two tiny cell-like bedrooms, with a central window enclosed by a jury-rigged triangular window wall. Behind the subdivided parlor was the high-ceilinged, wainscoted master bedroom, painted in a pale green that seemed more at home in a doctor's office than a Manhattan brownstone.

"We'd seen Campion Platt's work," Regan says, "and after interviewing three designers, we chose him because he had an immediate vision of how to solve the flow problem and real excitement about the space." Not to mention plans that would double the budget the couple had anticipated. But, says Platt, "they had had the imagination to buy a place with good bones, and they saw that the floor plan led to real opportunities."

AFTER

OPPOSITE ABOVE: Platt's brief for the dining room was to create a space that could double as a gallery. "I made the dining table out of aspen with a stainless-steel base, combining the soft with the hard," he says. Bergamo cushion fabric. OPPOSITE: The original space.

ABOVE: Platt turned the house's old dining room (right) into a study, for which he designed the zebrawood-and-stainless-steel low table. The metal on the mantel matches that of the metal-and-glass doors. Old World Weavers sofa fabric; Odegard rug; Janus et Cie planter.



Bernard "wanted the entrance hall to seem like a gallery, with lots of open space," says Platt—but the designer went her one better. He suggested a substantial structural change on the first floor: tearing out the awkward raised hallway, moving it to one side and eliminating the steps, thus providing an uninterrupted flow from the entrance hall to the library. Along one side of this connecting corridor would be recesses for exhibiting the couple's collection of Tang Dynasty sculpture; on the other there would be room for a closet and a guest bath. The loftlike space at the en-





trance would double as a gallery and a formal dining room.

Bernard didn't want a conventional dining table but rather "something that looked like a piece of sculpture," says Platt—so he designed and built a table in French aspen, shaped like an elongated bow tie with deep notches at each end and mounted on a base of stainless steel. He then surrounded it with tall-back bleached-sycamore chairs that evoke the designs of Charles Rennie Mackintosh and covered the formerly red and green walls with a creamy ivory.

The neutral palette not only made this connecting suite of rooms a har-



LEFT: A corner of one of two upstairs bedrooms that were joined to make a new living room. ABOVE LEFT: In response to the clients' request for a work space in the living room, Platt conceived a desk from Gabon ebony and black leather; on it sits a 1940s French nickel lamp.

ABOVE RIGHT: The living room's 19th-century settee came from the Grand Hôtel Noailles in Marseilles. Platt created the nickel-and-leather chairs. Bergamo floor pillow and drapery fabrics; Cowtan & Tout throw pillow fabrics; Edelman chair leather; Jim Thompson throw silk.



nious whole but also served as a foil for the couple's art collection, from which Platt—usually a monochromist—derived the few strong touches of color that spike his design. In the library, carpeted in white cowhide and filled with pieces of Platt's design upholstered in white or off-white, striking panels of tangerine silk taffeta hang on the front wall, where they can be moved like shoji screens to cover the windows. The vibrant color is echoed in the John Grillo gouache that stands in front of them, and again—more faintly—in the glazes of the Tang sculptures in the hall.

Despite his brief for radical change, Platt knew when to leave well enough alone. He barely touched the kitchen—"just a coat of paint"—and in the former dining room behind it, now a study, he merely walled up a window with an unappealing view and furnished the room in comfortable, functional pieces that work well for casual entertaining—including a yellow sofa that picks up the color of the lemons in the Franco Prayer painting over the mantelpiece.

Upstairs, Regan and Bernard had been planning on redoing the master bath, whose black-tile wainscoting and mirrored walls had a second-rate-hotel feel; but Platt persuaded them to rip out and rethink the bedroom hallway—which featured an awkward flight of stairs—as well as the dressing area and a closet along its length. His solution incorporated custom cherry cabinetwork and cleverly placed the dressing room on one level, the bath on another and the master bedroom itself on a third. In the bedroom, taking his cue from the wainscoting, Platt built a seat in the bay window and topped a 19th-century marble mantel with a Venetian mirror that carries out the classical theme. A 1940s Venetian glass secretaire and nickel-and-green-resin side tables of Platt's own design blend effortlessly



LEFT: The upstairs hallway was originally marked by a jarring angularity. BELOW: "We reorganized the hallway circulation around the center core and shelving." Beyond the door is a limestone sink designed by Platt; the mirror is in a Rococo parcel-gilt frame.

OPPOSITE: Platt left the wainscoting in the master bedroom (right) intact but refinished the oak floors to make them lighter. The 1940s glass secretaire and the 1920s mirror are both Venetian. The marble chimneypiece is Victorian. Lorin Marsh articulated floor lamp.





The first floor was chopped up by a narrow corridor that made the library at its end seem "like a bat cave."

with the older pieces to create a tranquil sleeping environment.

In the restored front parlor, Bernard "wanted a sense of theater," says Platt. So he created a full-width salon with Venetian-plaster walls, cove ceilings and a stark white Thassos marble chimney breast extending to the crown molding, on which hangs an unusual early-19th-century Venetian mirror. Most of the furnishings were from his custom collection, but the pièce de résistance came from a hotel in Marseilles: a massive 19th-century French gilt settee, upholstered in creamy silk, with a tasseled bolster running its entire length. Its look-at-me rococo swagger snaps the whole room to attention.

At last—especially since they're not camping out with friends or staying in hotels, as they did during the worst of their renovation—they feel they got the new home they wanted when they first went house hunting. "It's a wonderful place for entertaining, because the rooms are intriguing but also inviting," says Regan. "It was way more work than we expected at the outset—but we're way happier than we ever would have been if we hadn't done it." □



Canadian Metamorphosis



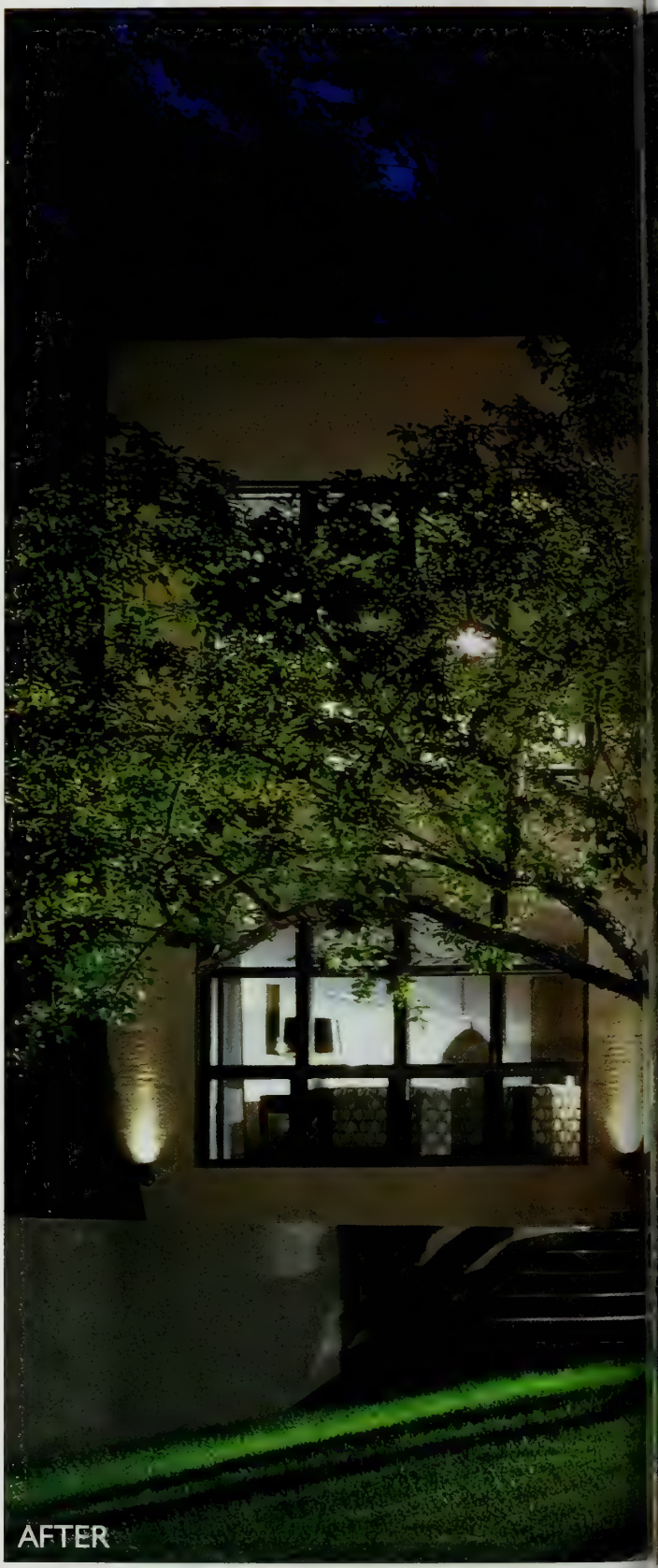
BEFORE PHOTOGRAPH COURTESY PAUL LAVOIE INTERIOR DESIGN GROUP

Architectural Design and Interiors by Paul Lavoie
Text by Jeff Turrentine/After Photography by Roger Brooks

An admission by the apostle Paul to the Corinthians has become one of the most widely quoted nuggets of biblical wisdom: "When I was a child, I spake as a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things." Over the centuries the proverb has come to be understood as a reminder that there is little room for the fanciful distractions of youth in adult life, which should instead be spent in pursuit of truth and meaning.

But when Paul Lavoie was a young boy, "childish things" meant drafting boards, blueprints and an imagination more attuned to the placement of load-bearing walls than becoming a fireman or an astronaut. "I was playing with floor plans when all of the other kids were playing with toy trucks," says the 36-year-old interior designer, who still makes Calgary, Alberta—the city of his birth and upbringing—his home. "I even manipulated my father into rebuilding a couple of old houses using some old siding."

Lavoie never abandoned his youthful obsession, and it rewarded him by taking him from the interior design program at Calgary's Mount Royal College to a career that has spanned more than 15 years, four of them as principal at his own firm. Now his obsession follows him everywhere, even on leisurely Saturday morning drives. A few years ago Lavoie and a friend ventured out to look at a plain-vanilla, single-story 1950s residence—an architectural wallflower amid the grand mansions of the venerable Mount Royal neighborhood near downtown. "We walked in the door, and literally a minute into our walk-through, my friend cornered me and said,



RIGHT: "The footprint of the house had natural balance already. I simply shifted it," designer Paul Lavoie says about his house in Calgary, Alberta. Lavoie added a second floor and repositioned rooms. "I had the new floor plan decided in the first 10 minutes." ABOVE: The original façade.

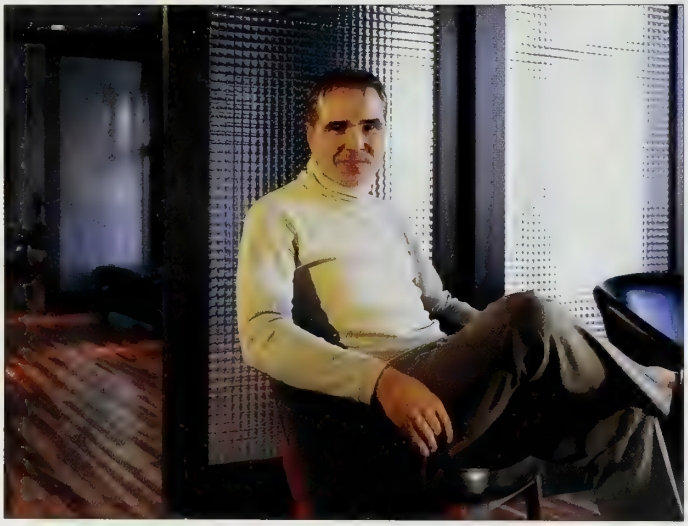
CONTEMPORARY DESIGN IN CALGARY EMERGES FROM ITS 1950S SHELL





ABOVE: "It was opened up to preserve the symmetry of the house and to create formality," Lavoie (below) says of the entrance hall, which led to the kitchen and was situated between the living room and a bedroom. Lavoie knocked down the wall of the bedroom to enlarge the space.

RIGHT: Glass-paneled sliding doors separate the entrance hall from the living room, foreground, and the study. The acrylic *Solstice* is by Mitchell Smith. The bronze elephant figure is 1920s. At right is *Study in Black*, 2000, by David J. Robinson. Kravet leather on ottomans.



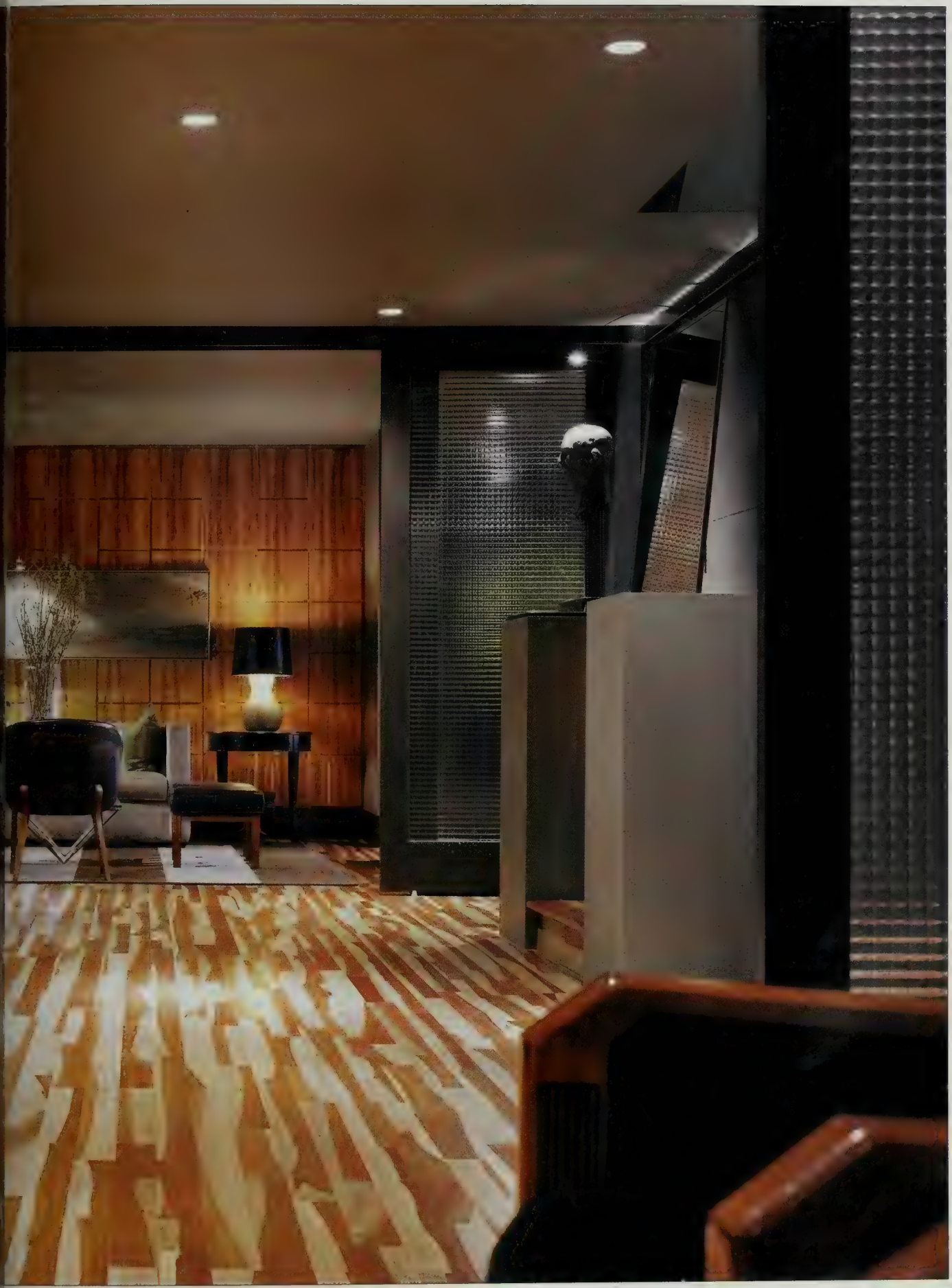
'Oh my God, this is the ugliest house in the world. You are *not* buying this.'"

But his friend was too late. "I looked at him and told him that I already had the floor plan," Lavoie remembers.

Ignoring the counsel of trusted friends, Lavoie bought the house and immediately began the task of tran[illegible]ming it using the s[illegible] plan that came to h[illegible] flash of Saturday [illegible] satori. "There was something about the symmetry of the house that I understood right away," he recalls. "I just knew what I wanted to build."

The process would not only entail "reskinning" the brick structure entirely in stucco but also reconfiguring rooms until they bore only the most nominal of relationships to their former selves. W[illegible] would be expand[illegible]d, new materials would be





enhanced, and, most significantly, a second floor would be added. By the time Lavoie was finished, the house would become a sleek, textured, art-filled space that might seem more at home in New York or San Francisco than in this western Canadian city best known for its oil and gas reserves and for hosting the 1988 Winter Olympics.

Now, instead of immediately being confronted with the blunt fact of the kitch-



LEFT AND BELOW: The living room floors, as throughout the first floor, were replaced with Brazilian cherrywood. "The inconsistency of color is what appealed to me," says Lavoie. Schumacher stripe on William Switzer chairs. Donghia black mohair and red chenille.





RIGHT: Located at the rear of the house, the kitchen had a view of the backyard. BELOW RIGHT: The dining room now occupies the space and reflects the neutral colors and custom lighting of the first floor. The dining table is lemonwood. Donghia velvet covers the chairs.





Unified as they are by the fragmented pattern underfoot and their shared palette—icy grays that melt into neutral tones—the first-floor spaces are kept distinct by sets of sliding glass panels. Behind one set is the living room, which Lavoie thinks of as one of the more unusual rooms in the house, "because it's the most intact. I didn't have to move that many walls or anything—I just had to get rid of the old Fred Flinten, a visitor walking through the front door encounters a staircase that asserts itself with stark mystery. "There's a small gap on both sides of the stairs," Lavoie points out. "I thought I was being really clever by leaving the gap there so that when workers were putting the baseboards in, they could do so easily and they'd fit perfectly. Then I stood back and looked at the stairs and realized: Oh my God, they *float*. So I left them that way."

The stairs are crafted from the same Brazilian cherrywood that gives the floors in the house's first-floor rooms their almost painterly quality. "I stumbled onto a rustic grade of the wood that was probably slated to be thrown out—but I love it," Lavoie says. "Essentially, it's a mixture of all these different kinds of cherry that makes for a great pattern. The individual pieces are 12 to 14 inches long, and within each one you can go from a deep, rich color to a light, natural-looking one."

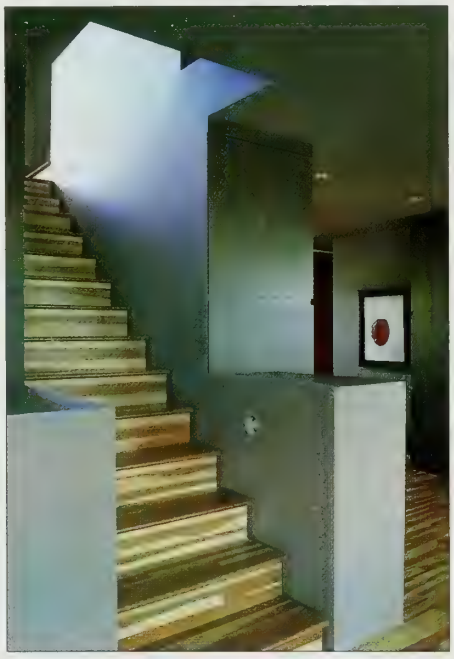
stone fireplace." He updated its Paleolithic stone surround with a mirrored one that nods ever so slightly to the glitzy 1980s, when the designer came of age. He further divided the room into two seating areas, creating distinct islands of energy that help break up the crowd whenever he's entertaining.

Lavoie wanted light—for two years he had lived in a converted synagogue whose proportions, while generous, weren't necessarily crafted with round-the-clock habita-

Of the second floor, Lavoie says, "It was truly my invention, but I wanted it to agree with the whole house." RIGHT: He mimicked the window panels with mirrors in the master bedroom. Robert Allen Ultrasuede on headboard. Night tables, William Switzer. Beacon Hill sofa.



"I was playing with floor plans when all the other kids were playing with toy trucks," Paul Lavoie says of his youthful obsession.



ABOVE: The staircase is the first thing one sees when entering the front door. "I felt there was an air of mystery to its placement," says the designer. The stairs lead to the library and bedrooms. The mixed-media work at right is *Exploring Geometry*, 1999, by Douglas Olafson.

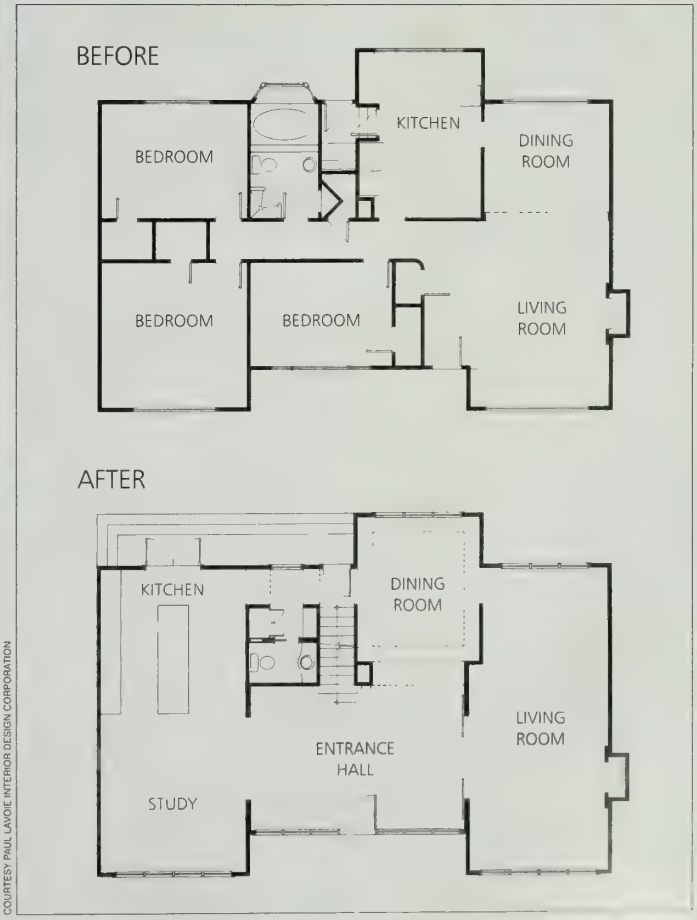
tion in mind—and knew exactly how to get it. "When I bought the house, the woman who sold it to me said, 'You'll have to fix these windows; it's like a fishbowl in here.' I told her that I would indeed be fixing them—by making them bigger. I wanted to take them all the way down to the floor. In Canada, you really have to embrace the sunlight as much as possible. So the living room now has these huge windows that provide crosslight from two different directions. In a midsize house with eight-foot ceilings, that's pretty special."

Upstairs, the house features two bedrooms separated by a central library. "I got to be even more creative on the second floor, where I could come up with an entirely new floor plan," he says. Carpets, nine-foot ceilings and more 1970s and '80s influences—including grass-cloth wall-coverings and even mirrored tiles—are on display. "The mirrored tiles in the master bedroom reflect the windows and are cut in the same proportions as the windowpanes," Lavoie notes. "In a sense, I'm wrapping the light from the windows all the way across the bedroom wall, so when you walk into the room, you get a nice reflected view of downtown Calgary."

Paul Lavoie's enduring con-







COURTESY PAUL LAVOIE INTERIOR DESIGN CORPORATION

nections to his hometown fuel the design of his house, from its site (near his alma mater) to the number of Canadian artworks on the walls to the master bedroom's emphasis on the skyline view. Beyond any doubt it represents a grown-up vision—but one whose maturity acknowledges a debt to youthful imagination and to the ongoing quest for rootedness that begins in childhood. □

ABOVE RIGHT: Lavoie used cherry-wood for the counters in the bath: "I like to use natural materials. Canada is an environmentally focused country, and I treat wood as a precious material." Kohler sink. RIGHT: The first-floor plans reveal new placement for several rooms.

Crossing the Finish Line

A FORMER MOTORCYCLE RACER PURSUES FRENCH STYLE IN BEVERLY HILLS

Architecture by Richard Landry, AIA
Interior Architecture and Design by Hendrix/Allardyce
Text by Peter Haldeman/After Photography by Mary E. Nichols

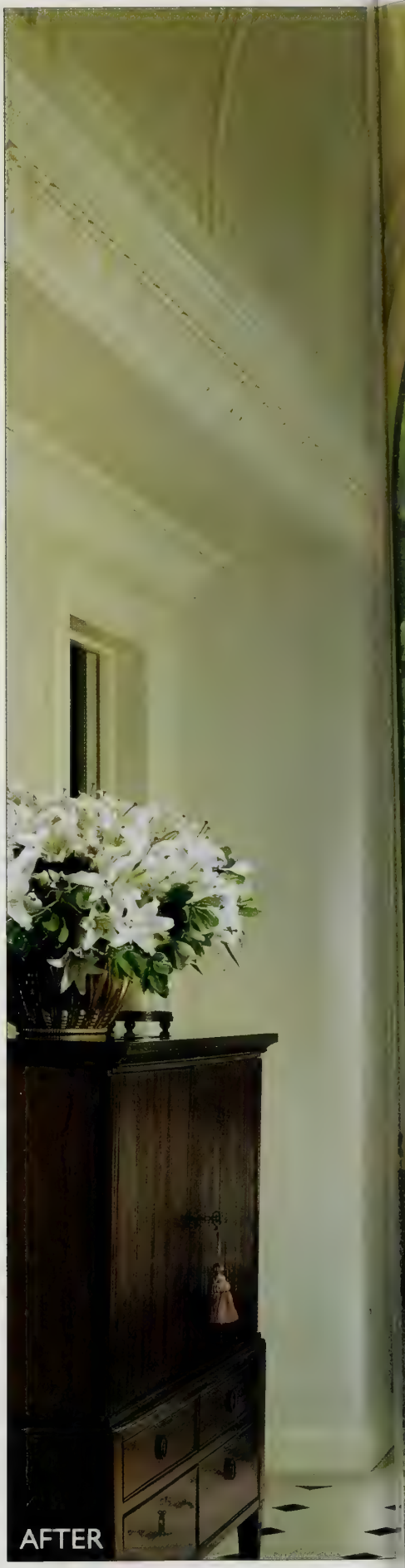
A French villa in Beverly Hills that might have amused the Sun King is not the first thing that comes to mind when one contemplates the lifestyle of a 34-year-old motorcycle-racing champion from Little Rock, Arkansas. Then again, John Kocinski is probably not your typical biker. "I've always loved French architecture," maintains the two-time world-champion racer. "I'm a very meticulous person. I don't care how much work it takes; the only thing that's important to me is achieving my goals. I only want the best."

Not long ago, after 16 years on the professional circuit, Kocinski decided it was time to hang up his helmet. Having traveled around the world several times while competing, he had planned to put down roots in Northern California—but soon enough heard the siren call of the





BEFORE PHOTOGRAPHY COURTESY HENDRIX/ALLARDYCE



"It's formal yet inviting," motorcycle-racing champion John Kocinski (above right) says of the European-inspired renovation of his 1980s Beverly Hills residence by design team Thomas Allardyce and Illya Hendrix. RIGHT AND FAR RIGHT: "The entrance was nondescript," says Allardyce, "so we made it sing." The pair of 18th-century cabinets are from Christie's. Houlès key tassel.



...ate's sunnier half. It was a 15-year-old canyon-top manse that, if it didn't quite meet the athlete's exacting standards, at least caught his eye. Richard Landry, a Los Angeles architect who had done some drawings for Kocinski's property up north, lent his stamp of approval.

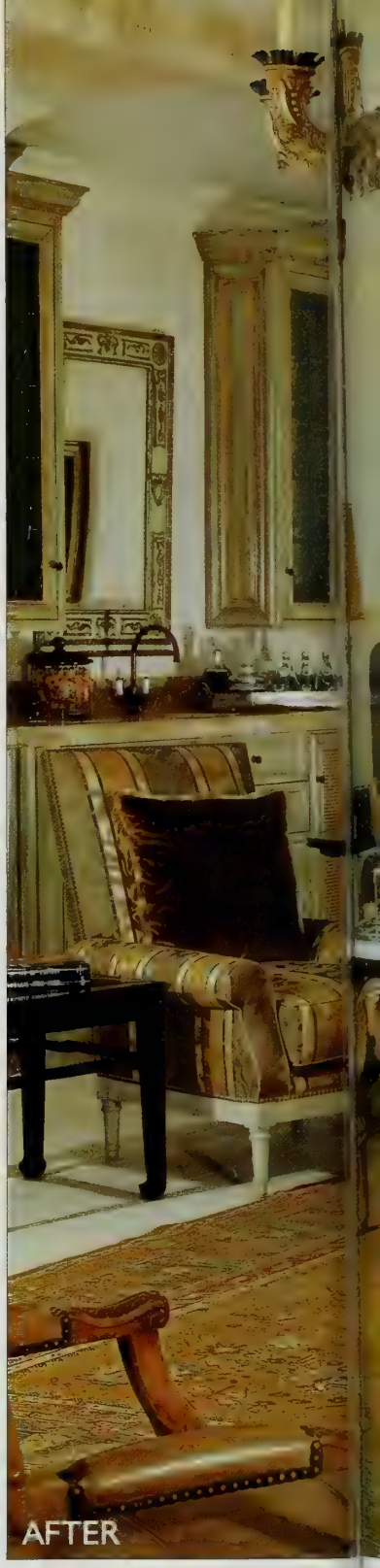
"The funny thing was, I had worked as a young architect on the project," he relates. "The house had a good scale and flowed well and offered a great sense of privacy. But some of the detail was not really of the level that John was after. We sat down and talked about how we could open up some of the rooms and give it more of the European flavor he wanted."





For starters, they removed a chunky loggia that dominated the area between the house and the cabana and darkened the rooms inside. They resurfaced the brick exterior with greige-tinted plaster to provide the appearance of stone. And Landry rebuilt chimney stacks and created new finials to give the house a more digni-





Above Left and Left: "We raised the ceiling in the dining room and opened the archway to the living room," Hendrix says. The grotto bench is 19th-century Italian. Sotheby's portrait medallions. Foster-Gwin credenza. Old World Weavers drapery fabric; Conrad shades.



fied profile. "We were trying for an architecture that felt established without being pretentious," he explains.

Toward that end, Landry introduced Kocinski to the designer Thomas Allardyce, of Hendrix/Allardyce. "John was very specific about what he wanted," Allardyce remembers. "He wanted formality, he wanted order, and he wanted quality, quality and more quality." Allardyce and partner Illya Hendrix opened up the rooms by removing soffits that had lowered the ceilings two feet and by cutting graceful arches into walls, which, like the ceilings, were coated with hand-troweled, integrally colored plaster (Allardyce calls the color "candlelight"). Gray carpeting was replaced with classically French Massangis limestone studded with diamonds of black slate. And three builder-style granite fireplaces gave way to ones with 18th-century French stone mantelpieces.

"The whole concept was

ABOVE: The family room. The Empire candlesticks and 20th-century oils after antique statues are from Sotheby's. Mansour Ushak. Y & B Bolour tapestry pillows. Chinese elm stools, Kim 3. OPPOSITE TOP: The designers removed the soffits and added moldings.



ABOVE: The master bedroom. Hendrix and Allardyce found an 18th-century French mantelpiece and designed the room around it (opposite top). Mansour Aubusson and tapestry. Y & B Bolour pillow. Jim Thompson drapery silk; Clarence House patterned bed hanging fabric.

to create a background that had the patina of authenticity," says the designer. And for the foreground? "A distillation of the best merchandise of a Parisian *antiquaire*—the way we would expect a shop owner to live in his private quarters." Meaning Ushaks underfoot, gilt chandeliers overhead and, in between, a fresh mingling of French, English and Italian pieces along with some Hendrix/Allardyce reproductions. Allardyce kept it all from getting too heavy by editing scrupulously and sticking to a light palette ("cream, caramel, oyster, honey, straw and bronze").

"You see what we mean by quality?" Kocinski asks rhetorically. "My garage is finished the same way as my living room. The door hinges on the electrical room outside are the same as the door hinges throughout the house. If you go into the laundry room, it's all mosaic backsplashes, limestone countertops and Venetian plaster. If



you open up the smallest cabinet to get a roll of paper towels, it's Venetian-plastered."

The attention to detail extends to the grounds, which Southern California–based landscape architect David P. Tardiff gave an aptly formal spin. A family-size swimming pool has been refined into a calm reflecting pool flanked by hand-carved limestone cherubs. View-obstructing ficus trees have yielded to manicured hedges and elegant parterres. "It resembles a typical French garden," Kocinski says. "We put in rose gardens, parterres and a lush green lawn." The lawn is groomed to within an inch of its life with Kocinski's own equipment—including a leaf vacuum—to ward off foreign fungi. "Go to Versailles," he insists. "That's how they do it. There can't be a speck of anything, not even a little leaf or a pine needle, on the grass. It has to be that particular."

Which is not to say that his is a trophy house. "When you live your life out of a suitcase for 20 years, it becomes old," says Kocinski. "It's nice to be able to stay in one place and know you







"The place needed tuning up," Kocinski says. "Actually, that's an understatement; we took it down to the studs." LEFT AND BELOW: The master bath was reconfigured. The Swedish chairs are from Christie's. Conrad shades; Coraggio drapery fabric. Waterworks freestanding tub.



don't have to run off and be anywhere soon." Having launched a second career as a real estate investor, the athlete maintains his spartan touring regimen (grueling workouts, strict diet) at home. But he enjoys having friends like Allardyce and Landry over for dinner or a movie (the *bibliothèque* in the family room conceals a 61-inch plasma-screen television). And, company or no company, the grander rooms get at least as much use as the more casual ones. "I find myself in the living room more than anywhere else," says Kocinski. "I just feel very well in a formal atmosphere. I guess it was something I was born with. Even though for me perfection is something that doesn't exist, it sure is fun trying to get there." □



ABOVE: Los Angeles–based architect Richard Landry, who worked on the original house (top), consulted with Hendrix and Allardyce on the redesign of the exterior and the cabana, left. David P. Tardiff, of Southern California, completed the landscape architecture.

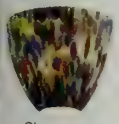

squilina leather chair


an Der Rohe day bed


Brno chair


Wassily chair


Mackintosh chair


Glass sconce

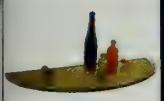

Murano pendants


Fish pendant light


Morgana drawers




Tizio sofa bed

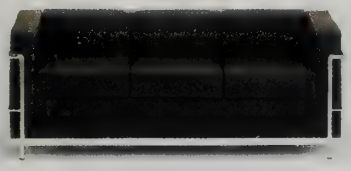

Glass shelf

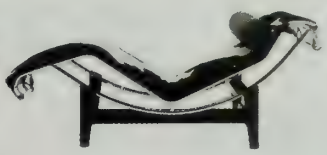
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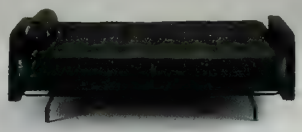
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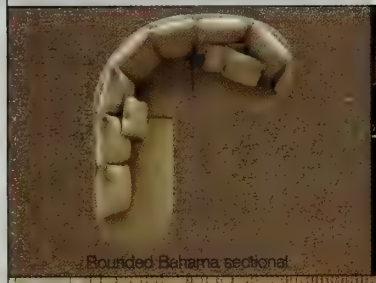

Barcelona chair and ottoman

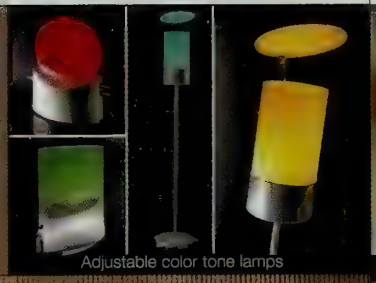

Le Corbusier sofa


Le Corbusier cow hide lounge

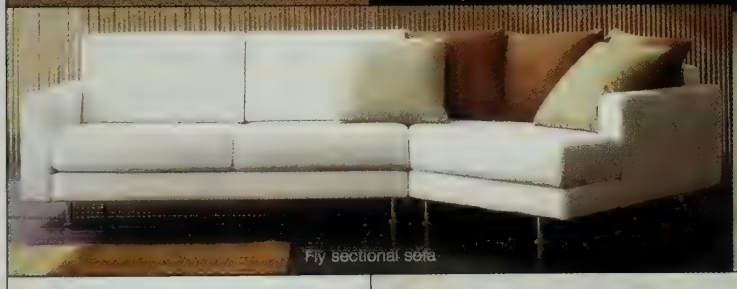


Modern leather sofa transforms into a full size bed that sleeps two


Linea leather sectional

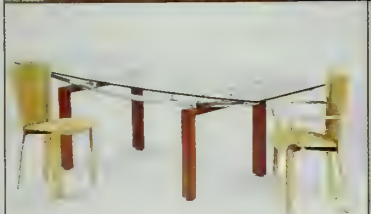

Rounded Bahama sectional


Adjustable color tone lamps




Fly sectional sofa


Rearrange Space sectional


Expandable glass table / leather chairs

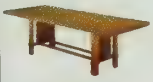

Thai bed with hidden storage, cantilevered night stands and a built in light


Saarinen chair


Saarinen table

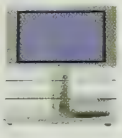

Le Corbusier chair

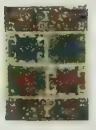

Barrel chair


Frank Lloyd Wright


Milano coffee table


Bent glass console


Plasma T.V. stand


Tibetian rugs


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47 • Thomson Consumer Electronics. Thomson multimedia provides a wide range of video technologies, systems, finished products and services to consumers and professionals in the entertainment and media industries.

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AN AMERICAN IN PARIS

continued from page 172

ingly low bronze-footed ottoman in the living room. "These pieces of mine," he maintains, "are the sum of all the things that have ever impressed me about Paris."

For Pheasant, there were new kinds of challenges involved in bringing this apartment into being. "You know, I do this work in the States all the time—it's second nature—but the thought of doing it in a foreign city made me a little apprehensive," he confesses. "The ways of working and the ways of living are very different; it was frustrating at first, because I'm so used to asking for something and having it done immediately, and in France—in Paris—it's not that it won't get done, it's just that there's another approach to what 'immediately' means. Part of the beauty of learning about another culture and investing yourself in it is that, rather than forcing your own way, you try to adapt to theirs and see how their point of view might change your life—and it *has*, mine." Clearly, the experience of establishing this apartment has given the designer a renewed sense of professional self. "Just being in Paris and feeling a part of it has filled me with energy that I pour back into my work, wherever it happens to be."

> When it came to the palette, he was wisely inspired by Paris itself—the limestone of the buildings.

Altogether, Thomas Pheasant assesses, the apartment is "right on target with what I wanted to accomplish; it's got a sense of calm and order and a lot of sophistication. A number of French people have commented that it looks so Parisian, and one woman, perusing my furniture, said, 'You must have been French in a former life.' Now I know I've succeeded," he laughs, "if they're wanting to take credit for me." Indeed: Pheasant has feathered his own nest brilliantly. □

IN TRIBECA

continued from page 189

tent the place is about something, it's about that."

Even so, real people do have to live here, doing the things that humans do, such as eating at tables and sleeping in beds. The addition of furniture transformed the space "from an art installation to something you can actually live in," says Ann Blossfeld, a designer with the Chicago-based Interiors Group Searl Blossfeld, who helped select the furniture for the interiors. "The architecture really steered the interiors in this case. The architecture *is* the interiors." The pieces that she, Valerio and the clients chose "didn't fight the space," she adds. "They completed it."

> He began by creating a counterpoint to the walls in the form of dramatic, monumentally sized objects.

The group gravitated toward strong, iconic furniture (including Gaetano Pesce's eternally witty lounge chair and ottoman from his Up series) that could stand up to the loft's generous volumes. The Frank Gehry FOG chairs around the Antonio Citterio dining table were, for Gardner, always part of the plan. "I'm a big Gehry fan," he says. When the chairs were only available in aluminum, Blossfeld was wary, given the preponderance of metal already on-site; but when they came on the market with soft, orangey leather seats, she pounced.

"It looks like something landed in here and kind of sprouted," Gardner says teasingly as he surveys his loft, which just won a national AIA award. "It's as if the metal is trying to take over the apartment." Such daring design indicates not just a certain kind of architect but a rare breed of client, too. "A lot of times you hear about people hiring architects, then essentially trying to pull them back," Gardner points out. "We didn't pull Joe back. We encouraged him to run to the edge." And when Valerio got there, clearly, he took off. □



Garden Mist (shown 5x7) also available in other colors ©John Kurtz

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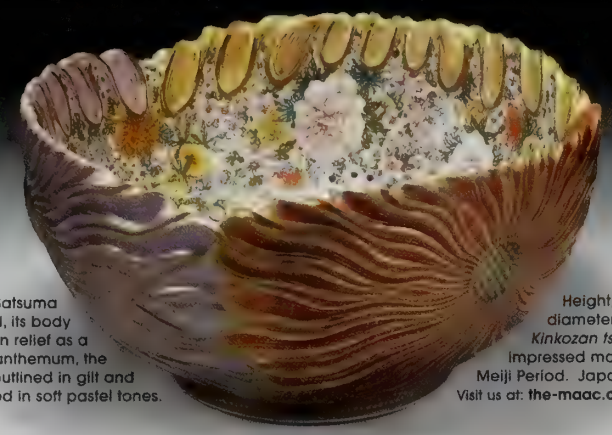
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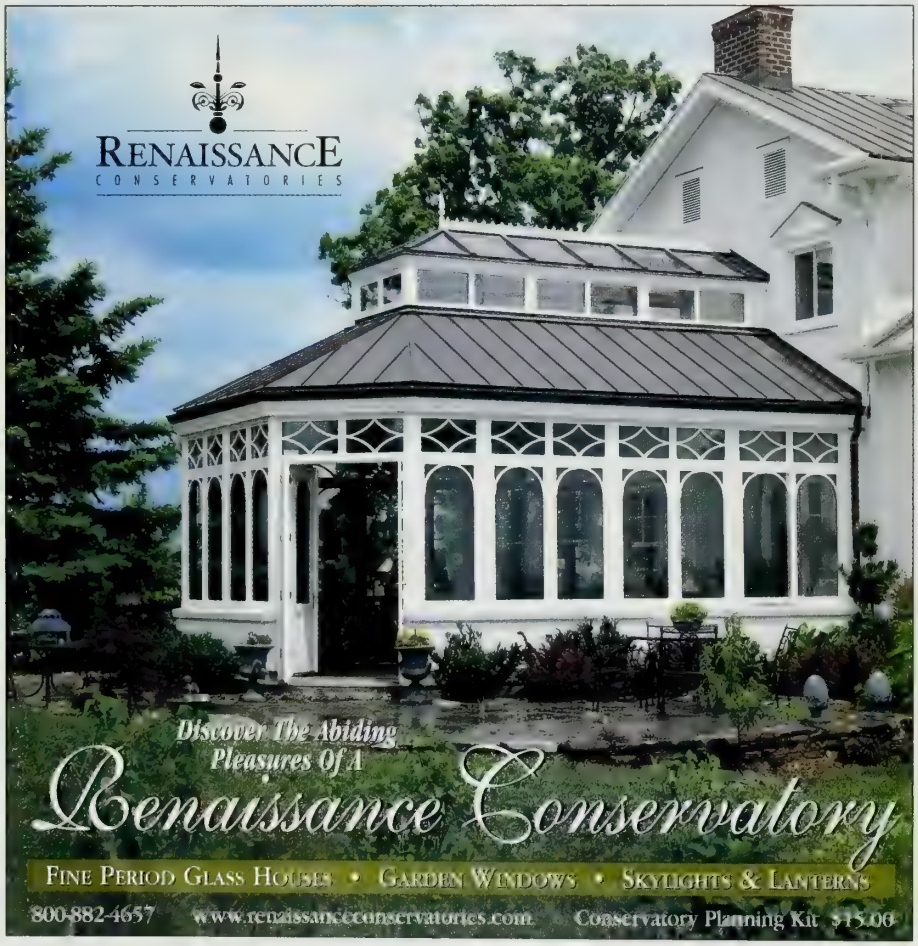


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CLASSIC WITH A TWIST

continued from page 205

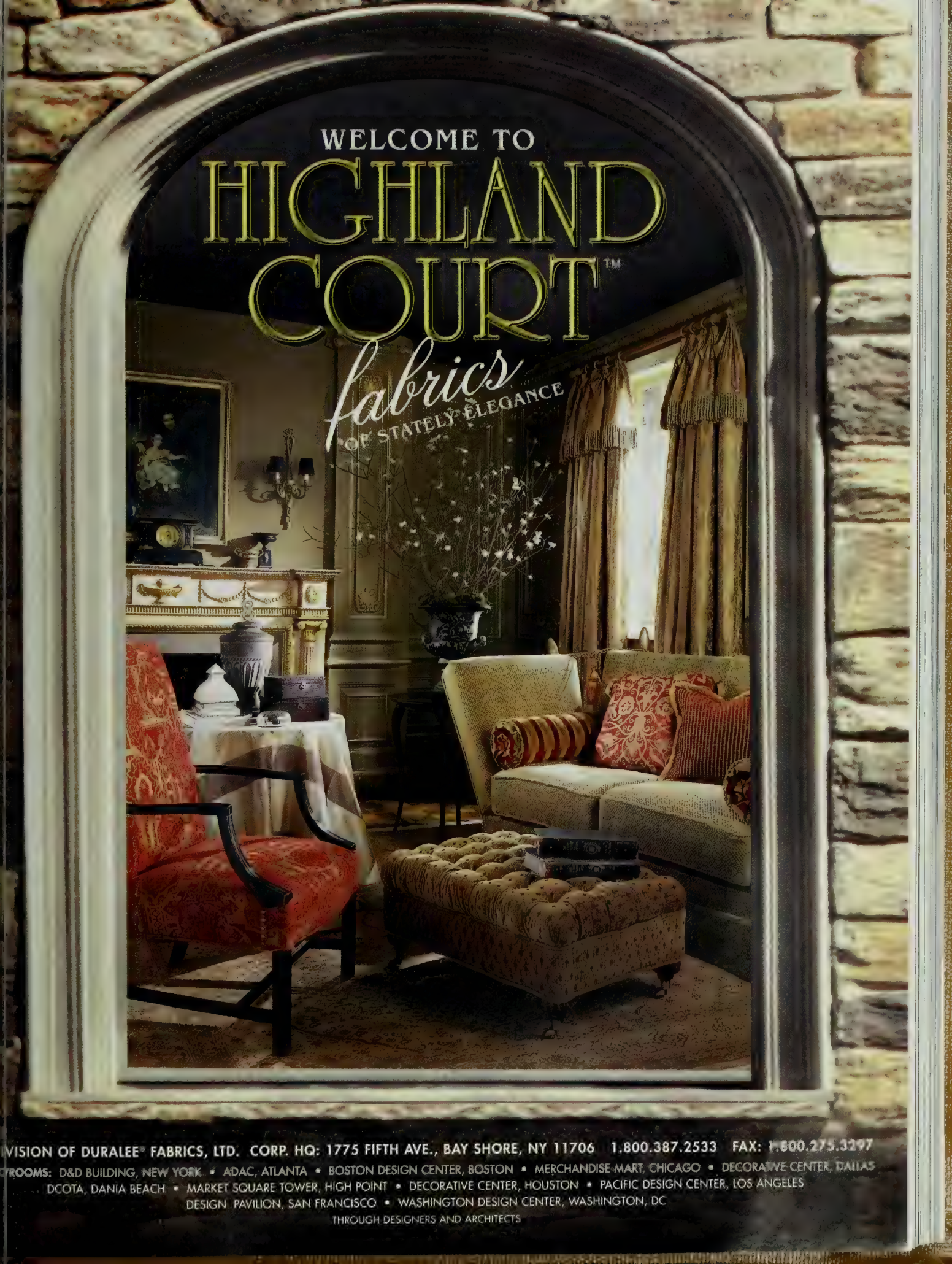
open, anyone at the sinks can enjoy the view past the breakfast table.

"I spend a lot of my time in the kitchen, and I wanted views and light there," says the wife. She goes on to explain the flexible plan. "I once spent a summer in Japan as an intern, and I like the idea of sliding shoji screens that can transform rooms. Because the spaces flow into one another, we had to take care that the colors worked, weaving them together across the boundaries of their respective rooms."

The public rooms may command all the initial attention, but the architects sustain the elegance in different ways in the more private spaces. Upstairs, in the husband's bath, a shower stands front and center, a large and impressive glass-enclosed cubicle with polished-nickel fixtures.

On the 11th floor, "the architects created dignified formal spaces in the front but were also able to make the children's rooms airy and light," says the wife. Canopies, each different, arch over the beds in the girls' rooms. Adjoining one another, the spaces connect internally through doors arranged in an enfilade, so that when seen through the open doorways, the pastel walls stack in a chromatic composition. Just off the elevator and accessible through a back door of the apartment is a large mudroom placed in the middle of the plan. "The mudroom was at the top of my list," the wife says. "The kids can take off their shoes after they've been in the park and rinse them off in the boot wash."

Hidden away in the windowless powder room is the apartment's most revealing moment. The clients hired muralist Daniel Puissant to create a 1920s skyscraper fantasy in the style of Hugh Ferriss, the brilliant architectural renderer who drew New York's towers as an exhilarating Romantic vision. Puissant's up-lighted buildings, rising in setbacks to delirious heights, wrap the room in the way skyscrapers seen from the front windows surround Central Park. In his distilled vision, Puissant delivers in the powder room what the architects and owners achieve everywhere else, an apartment that captures the elegant and heart-stopping New Yorkness of New York. □



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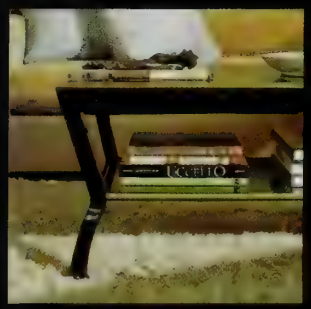


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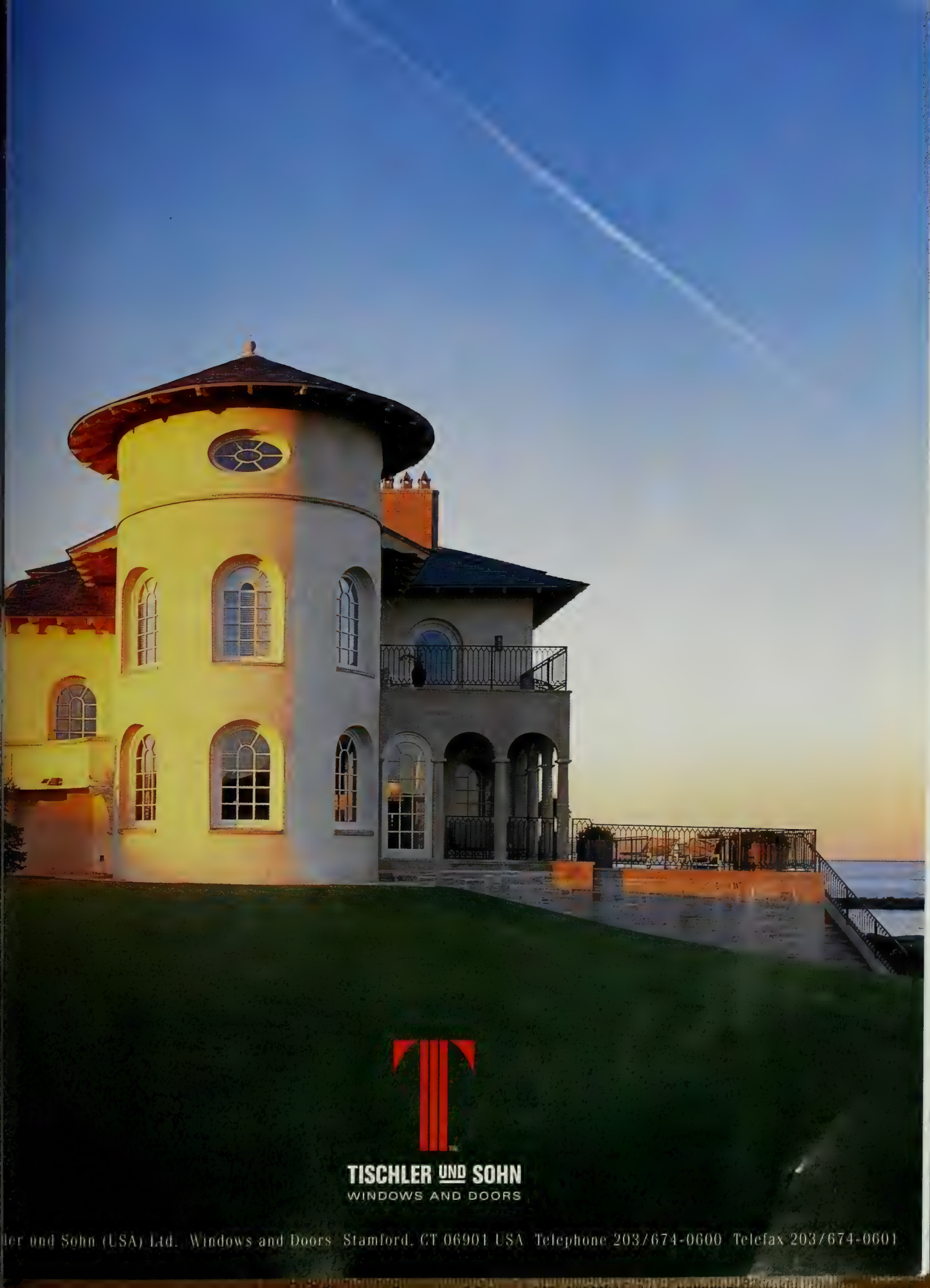


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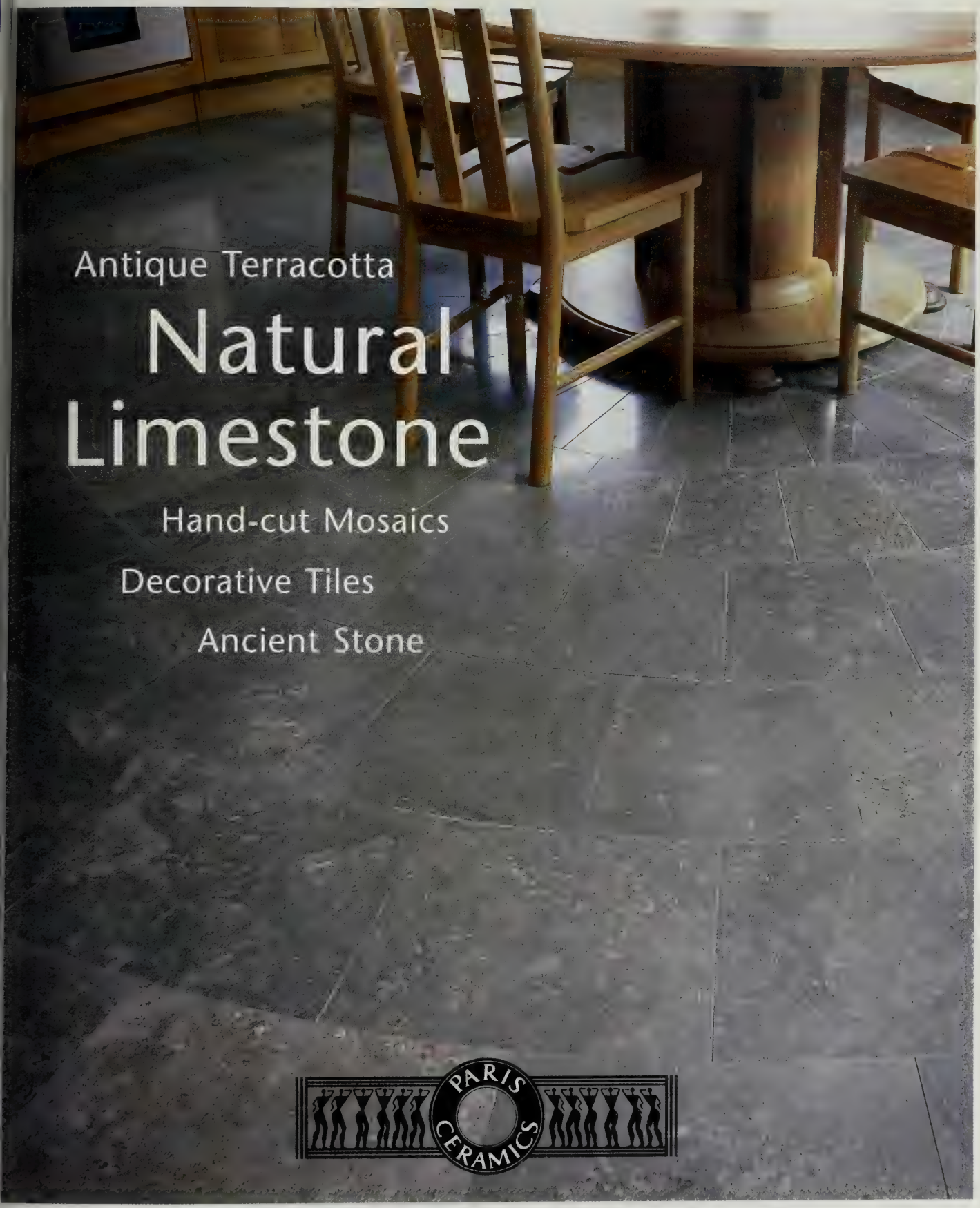


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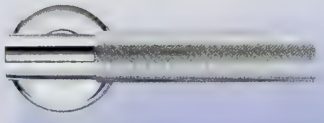


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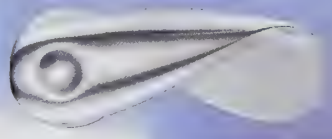
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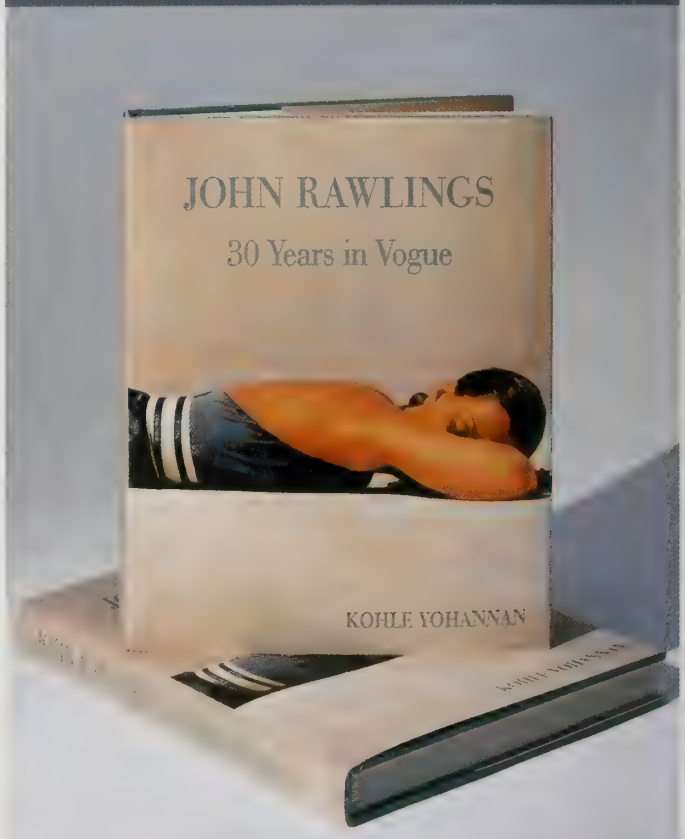
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ontinued from page 210

much larger than they did before, they are, in fact, only slightly bigger.

While she is not an architect—"An architect is licensed," she says wryly—Tharp, a onetime sculptor and the sister of Twyla Tharp, the renowned choreographer, has designed many houses, and Ferry and Dexter were reassembled according to her exacting plans. Height restrictions, combined with her desire to adhere to the footprint of the old houses, limited her options, and her second challenge was to find space for everything she wanted: four bedrooms in Ferry House, five in Dexter. Experienced sailor that she is, she designed the way boatbuilders do, ensuring that each precious square foot do double or triple duty. Tharp's study in Ferry House, for instance, is also the television room and a guest room. A 42-inch flat-screen TV is hidden behind folding doors above the fireplace, a chart table serves as her desk, and a settee pulls out into a double berth. Hanging lockers take the place of closets or armoires. "The whole structure became an exercise in managing space," she says, "and it has a built-in look, a nautical quality."

That nautical quality pervades both houses. Because of their proximity to the water, Tharp used wood where others might have used plaster. "I didn't want the dampness," she says. Both have open beams, with tongue-and-groove painted siding covering the walls. Windows, doors and decks have been faced toward the harbor—two windows in Ferry House are real portholes that open and close—and boats pass so closely that landlubbers might get the impression that the houses themselves are in motion. If Ferry House is not a boat, it holds several, and Tharp has turned its first floor into a storage room for craft small enough to be pulled out of the water. "I can use the deck in front of it for entertaining as well," she says. "Or I can bring a boat—I have a 17-foot whaler with an outboard motor—right up to it. Other people have beach houses. Here I can take my guests boating. It's unique." How long will she stay in her new quarters, with their briny air and panoramic views? She can't say. "I really like the location, but nothing is forever." Melville, that restless soul, would have agreed. □



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continued from page 180

antiques section. Over the years you pick up a lot of great artworks—and ideas."

Like the day in France when the entertainer walked into Monet's house in Giverny and knew she'd found the kitchen of her dreams. "I was so taken with the blue-and-white tiles, I said, 'Someday I'm going to have a yellow, blue and white kitchen.' And the palm trees in my bedroom came from a visit to the pavilion in Brighton, England."

Palm trees in Connecticut? Well, why not? thought her decorator when Rivers broached the idea. "Unlike most people, Joan understands folly," says Cicio, who happened to have a pair of six-foot bronze palms, once owned by socialite Mona Williams Bismarck. "Joan loved them, so I said, 'Let's copy them, paint them white and stick them on either side of your bedroom fireplace.'"

"I love, love, love my bedroom," exults Rivers of the thoroughly feminine, pink-and-white boudoir that includes a hand-painted secretary inscribed with "J. R." and designed by Thomas Messel, nephew of England's theatrical designer and artist Oliver Messel.

"This is the bedroom every little girl wants," says Rivers, "out-and-out fantasy. I'm so cozy up in my four-poster bed, the fire going, the dogs lying next to me—and my rubber sailor," she laughs. "We have the best time."

Rivers's guests are equally well cosseted in their choice of three bedrooms, two of which come complete with sitting rooms and fireplaces, not to mention Carrara marble baths and the womblike luxury of upholstered walls. "People told me country houses don't have padded walls," says Rivers, "and I said, 'I don't care.' What I love is that there are no rules here."

In fact, it is this juxtaposition of the refined with the merry, the traditional with the fanciful, that turns a good home into something great. Take, for instance, the pair of blackamoors, plucked from Barbra Streisand's house in *Hello, Dolly!*, that flank the tub in the master bath, or what Rivers calls "my own Hall of Mirrors," featuring antique mirrors as well as tromp l'oeil tableaux depicting the homes of her friends, including that of pal Prince Charles.

"If I can't live near the people I love, I can at least see their houses," Rivers says. She then points to a painted windowsill where a likeness of Spike, her famous and recently departed terrier, perches. "Spike always loved the sun," muses his owner, "and now he gets it all day long."

Rivers and Cicio claim that their only disagreement involved not the interior but the exterior: Where Cicio saw terrace and stone walls—to bring the indoors out—Rivers wanted grass running up to the windows. "I said, 'But Joan, this isn't a golf course,'" says Cicio. Ultimately, Cicio triumphed, much to Rivers's eternal appreciation, she says as she saunters across the meandering terrace, past walls built with stones culled from her property.

In the end, says Joan Rivers, she got exactly what she wanted: a "noncompetitive" country home. "This house is only about family and close friends, sitting around the kitchen table with the fire going, the wine flowing—a place we can be together.

"Nobody here has to be 'on,'" she continues. "If someone doesn't come out of his room all weekend, I don't care. I'm not coming here to have dinner guests on Friday and go to their house for cocktails on Saturday. I'm happy I don't know anyone in the area. When I come, I bring my own people. I'm a movable feast." □

> "What I love is that there are no rules here," Rivers says. In fact, it is this juxtaposition of the refined with the merry that makes a good home great.



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PLEASE NOTE THAT THE PROPOSED SETTLEMENT DOES NOT PROVIDE FOR THE PAYMENT OF MONEY OR OTHER COMPENSATION TO THE CLASS MEMBERS BUT INSTEAD SOLELY ADDRESSES CERTAIN INDUSTRY RULES AND PRACTICES THAT WERE DIRECTLY CHALLENGED IN THE ACTION AS BEING UNLAWFUL (SEE "THE CLAIMS IN THE LAWSUIT" SECTION BELOW).

This announcement is intended to give class members notice under Rule 23 of the Federal Rules of Civil Procedure and the Order of the Court dated September 20, 2002, as modified on September 30, 2002, that a hearing will be held before the Hon. Richard Conway Casey on May 27, 2003 at 11:00 A.M. to determine whether: (a) to certify the proposed settlement class under Rule 23; (b) the proposed settlement of the Action is fair, reasonable and adequate; (c) a final judgment should be entered dismissing the Action with prejudice to the class members; and (d) to approve counsels' application for attorneys' fees and expenses. The rest of this notice summarizes the terms of the proposed settlement. You can obtain a copy of the settlement agreement, the Consolidated Amended Class Action Complaint (the "Complaint"), and a list of the magazine subscriptions at issue in the Action, at www.magazine.org or by writing to The Garden City Group, Inc., the Administrator of the Notice Program, at Magazine Antitrust Litigation, P.O. Box #6041, Merrick, NY 11566-9000 (the "Administrator"). **ANY QUESTIONS AND COMMUNICATIONS REGARDING THIS NOTICE OR THE SETTLEMENT SHOULD BE DIRECTED TO THE ADMINISTRATOR AT THE ADDRESS LISTED ABOVE OR BY CALLING 1-888-210-0118. PLEASE DO NOT CONTACT THE ADMINISTRATOR WITH QUESTIONS REGARDING YOUR CURRENT SUBSCRIPTIONS UNLESS THOSE QUESTIONS RELATE TO THE CLASS ACTION SETTLEMENT.**

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The Claims in the Lawsuit

The Complaint was filed in this Action in or about October 2000, against the Magazine Publishers of America ("MPA"), a consumer magazine trade association, and fourteen magazine publishing companies (the "Publisher Defendants"). The Complaint alleged an agreement among the Publisher Defendants and the MPA to set the minimum price of or maximum discount on magazine subscriptions through the enactment of MPA Guideline 4(a) and/or the collective action among publishers to adhere to the ABC's 50% Rule (as referred to ¶45 of the Complaint) or the similar Rule of the BPA International pertaining to its definition of "paid circulation." The Complaint asked this Court to eliminate or modify Guideline 4(a) and to award damages that allegedly were suffered by consumers who purchased subscriptions to the Publisher Defendants' magazines.

The defendants have denied the material allegations of the Complaint. The parties have now agreed to settle the Action in its entirety. On September 20, 2002, the Court preliminarily approved the settlement.

The Terms of the Proposed Settlement

In the proposed settlement, the defendants have agreed to do two things: (i) the MPA shall delete in its entirety MPA Guideline 4(a); and (ii) the defendants shall defray the costs incurred in connection with the Action, including the costs of the Notice program involving notifying class members of the terms and conditions of the proposed settlement and the Plaintiffs' actual attorneys' fees and expenses awarded by the Court up to $1.1 million.

In exchange, the Plaintiffs have agreed that, if the settlement is approved, the Court will enter a judgment dismissing the Action with prejudice, and the named Plaintiffs and all class members who have not duly opted-out of the class will be deemed to be subject to the release of this case, which provides as follows: "As of the date on which the Agreement is Finally Approved, the Publisher Defendants and the MPA . . . shall be completely released, acquitted, and forever discharged, from any and all claims, demands, actions, suits, causes of action, injuries or damages, whether class, individual or otherwise in nature, that Plaintiffs, the Class Members or each of them, in his or her capacity as a subscriber to a magazine, ever had or now has, in law or equity, under federal or state law, relating to an agreement to set the minimum price of or maximum discount on magazine subscriptions through the enactment of MPA Guideline 4(a) and/or the collective action among publishers to adhere to the ABC's 50% Rule (as referred to in ¶45 of the Amended Complaint) or the similar Rule of the BPA International pertaining to its definition of 'paid circulation.'"

The release also releases class action claims that were previously brought (but subsequently dismissed without prejudice) by a plaintiff in the State Court in San Diego, California, who asserted similar allegations against the defendants albeit based on violations of California state laws. The California action was styled *Coossan v. Hearst Corp., et. al.*, No. GIC 752985. A copy of the Coossan Complaint can be obtained at www.magazine.org.

Who are the Publisher Defendants?

The Publisher Defendants are: Condé Nast Publications, Inc.; Gruner + Jahr Printing and Publishing Company; Hachette Filipacchi Media U.S., Inc. (f/k/a Hachette Filipacchi Magazines, Inc.); The Hearst Corporation; International Data Group, Inc.; Meredith Corporation; Newsweek, Inc.; Primedia, Inc.; Reader's Digest Association, Inc.; Rodale, Inc.; Time, Inc.; Time4 Media, Inc. (f/k/a Times Mirror Magazines, Inc.); TV Guide, Inc.; and Ziff-Davis Publishing, Inc.

Who is in the Class?

Class Members are those persons who purchased a subscription to this publication or to other publications that were published by any of the Publisher Defendants during the period from and including July 1, 1996 up to and including April 15, 2002 (the "Class"). For purposes of determining inclusion in the Class, it does not matter whether you purchased your subscription from one of the Publisher Defendants, or through agents, subagents or other third party marketers. You are not, however, a member of the Class if you did not purchase a magazine subscription within the time period stated above, or if you purchased your magazines at newsstands.

Your Right to Object to the Proposed Settlement

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For a more detailed statement of the matters involved in the Action, including the Complaint, the settlement agreement, motion papers and certain orders of the Court, you may visit the office of the Clerk of the United States District Court, 500 Pearl Street, New York, New York, during business hours. Copies of the papers relating to the settlement are also available at www.magazine.org.

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A listing of the designers, architects, galleries and hotels featured in this issue

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BEFORE & AFTER
PHILADELPHIA FREEDOM
Pages 80–86
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DESIGN DIARY
MISSIVE FROM MAASTRICHT
Pages 89–96
Adriano Ribolzi Antiquaire
3 Avenue de l'Hermitage
Monte Carlo 98000, Monaco
377-97-97-03-77

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Nieuwe Spiegelstraat 58
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1000 Brussels, Belgium
32-2-512-3607

Royal-Athena Galleries
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Senger Bamberg Kunsthandel
Karolinenstrasse 8 & 14
96049 Bamberg, Germany
49-951-54030

HOTELS
PHOENIX RISING IN BUFFALO
Pages 100–106
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THE PROFESSIONALS: PETER MARINO
Pages 110–116
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BEFORE & AFTER
MONTECITO REVIVAL
Pages 120–128
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Pages 148–157
Gwathmey Siegel & Associates Architects
475 10th Avenue
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212-947-1240

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Pages 158–165
Stephen Shadley Designs, Inc.
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AN AMERICAN IN PARIS
Pages 166–173
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CAN WE TALK?
Pages 174–181
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TRANSCENDENT IN TRIBECA
Pages 182–189
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Pages 198–205
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A LIFE ON THE WATER
Pages 206–211
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Pages 212–219
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CANADIAN METAMORPHOSIS
Pages 220–227
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Pages 228–234
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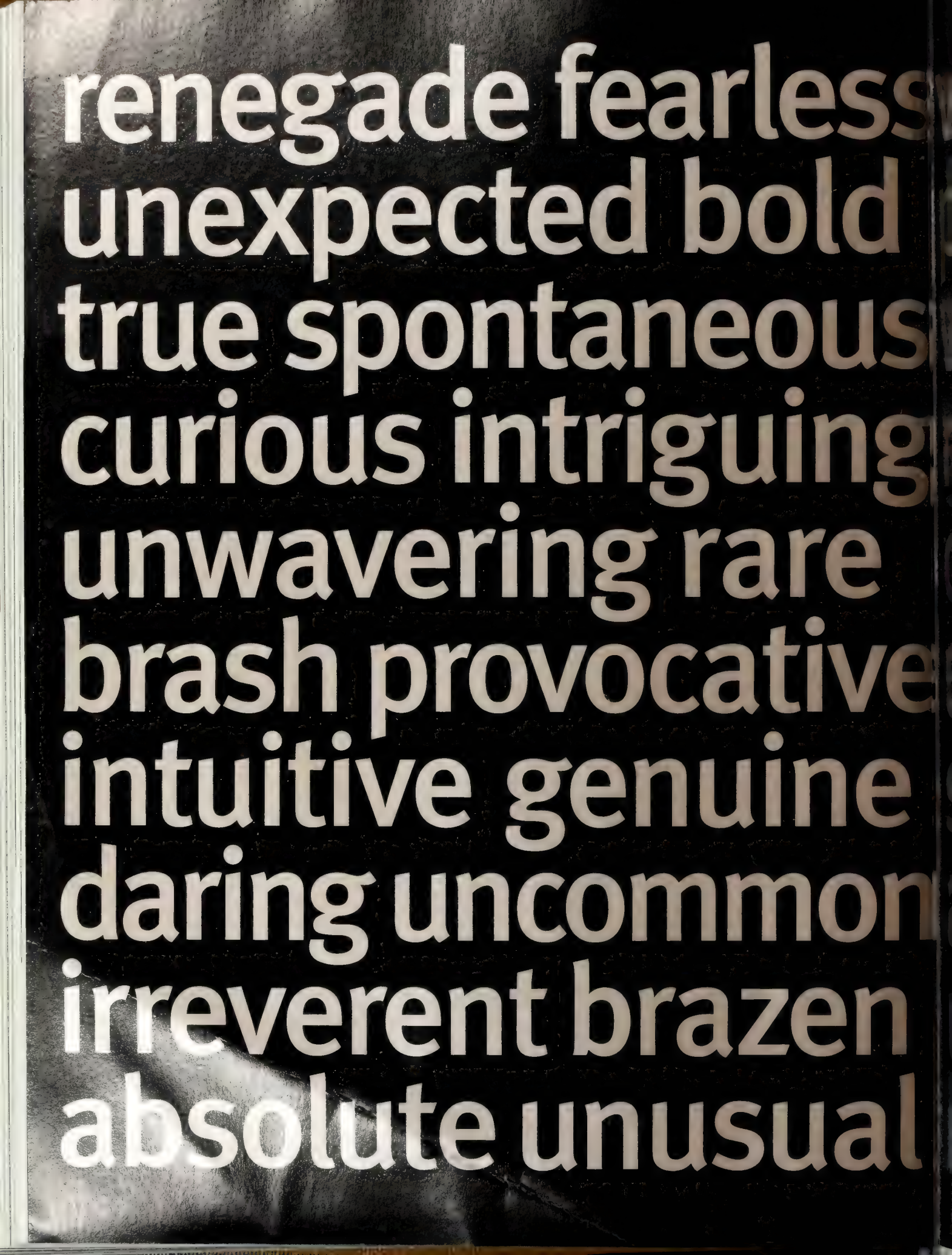
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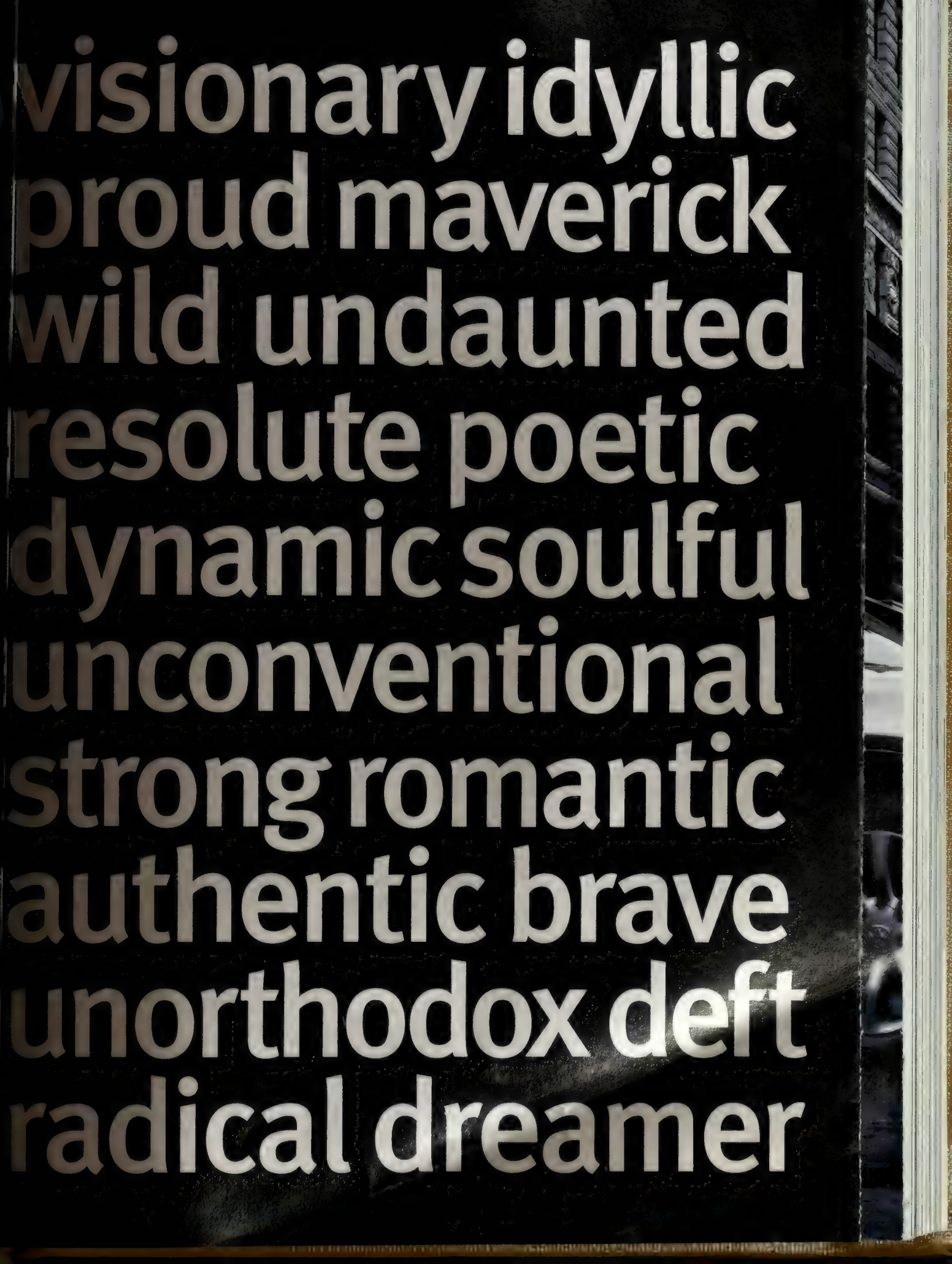
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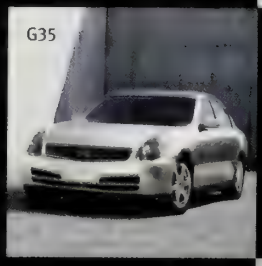

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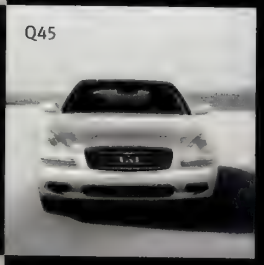
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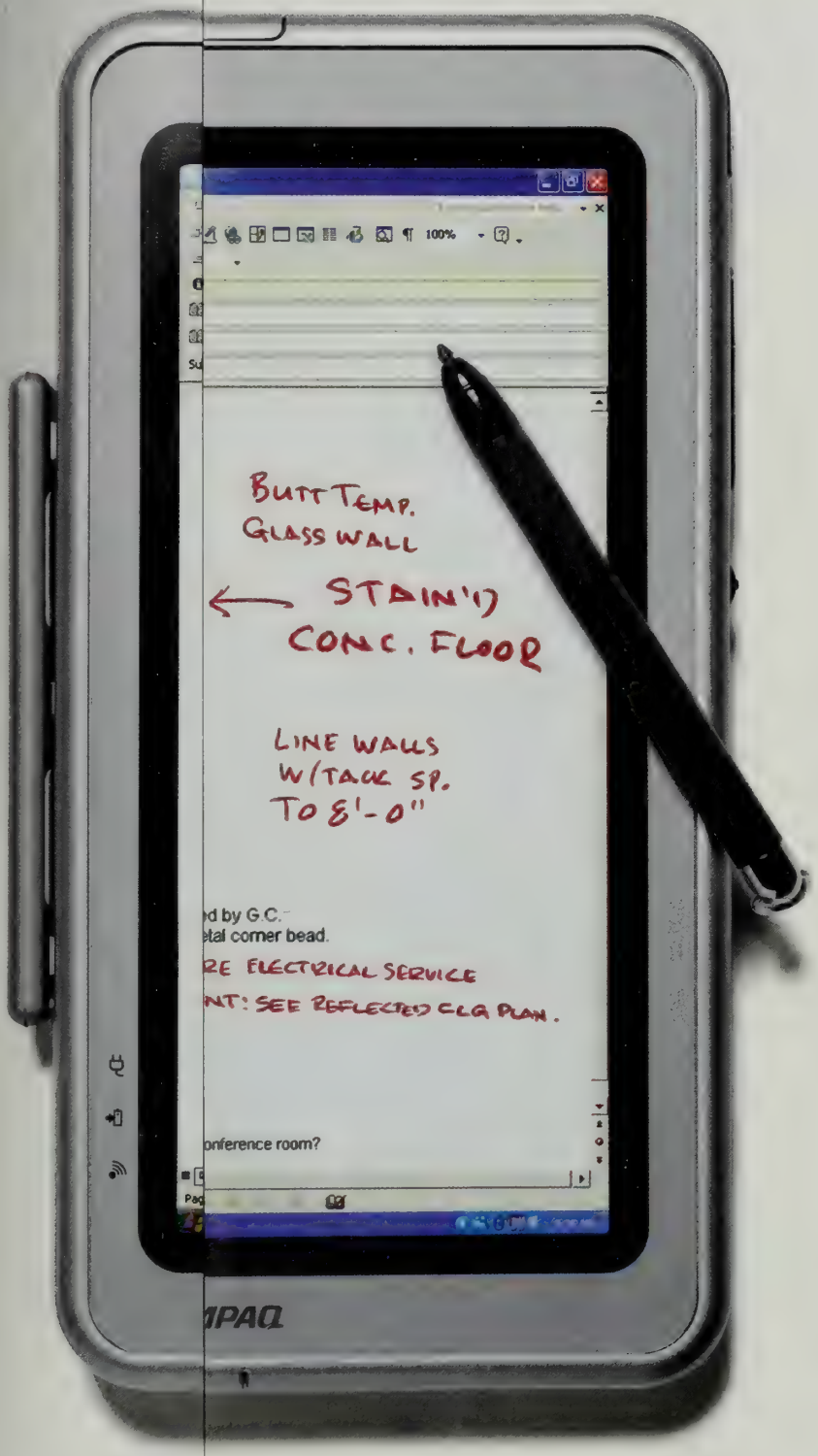
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1'-03/4"
4'-3 1/8"
15'-0"
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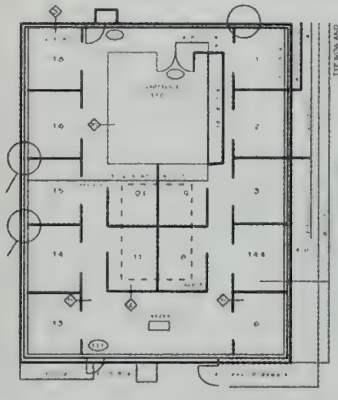
To... noah@example.com

Cc...

Subject: construction notes

Hey Noah,
Here you go. This is still work in progress.

14th FLOOR: MAIN CONFERENCE ROOM



BUTT TEMP. GLASS WALL

← STAIN'D CONC. FLOOR

LINE WALLS W/TAUK SP. TO 8'-0"

CONSTRUCTION NOTES:

1. Carpet and rubber floor by tenant, installed by G.C.
2. All exposed GPOW corners to receive metal corner bead.

3. LL PROVIDE 277/480 4 WIRE ELECTRICAL SER

LIGHT FIXTURES BY TENANT: SEE REF

-----Original Message-----
From: "Noah Ryan" noah@example.com
Date: Wednesday, January 29, 2003 3:26 PM
To: "Rob Garnett" rob@example.com
Subject: construction notes

Rob,
Where do you stand on the plans, especially the conference room?
-Noah

Page 1 Sec 1

start construction notes

COMPAQ

ARCHITECTURAL DIGEST

MARCH 2003





COVER: The master bedroom of Ann and Gordon Getty's San Francisco residence. Interior design by Ann Getty and Associates. Photography by Mary E. Nichols. See page 106. ABOVE RIGHT: A hall in a midwestern house designed by Thomas Britt. Photography by Scott Frances. See page 124.

FEATURES

106 **A TALE OF TWO HOUSES**
Joining a Pair of San Francisco Gems Becomes an Art Form for Ann and Gordon Getty
Interior Design by Ann Getty and Associates
Text by Judith Thurman
Photography by Mary E. Nichols

116 **AN OUTSIDE INFLUENCE**
Blurring the Lines Between Indoors and Out on Mustique
Architecture by A. J. Diamond
Interior Design by A. J. Diamond and John Stefanidis
Text by Stephen Drucker
Photography by Durston Saylor

124 **THEME AND VARIATIONS**
A Midwestern Residence Plays with Color and Classicism
Interior Design by Thomas Britt, ASID
Text by Michael Ennis
Photography by Scott Frances

132 **FADE TO GREEN**
Producer David Puttnam's Refuge in the Irish Countryside
Architecture by Gumuchdjian
Landscape Design by Verney Naylor
Text by Elizabeth Lambert
Photography by Giancarlo Gardin

138 **ROCK SOLID IN COLORADO**
A Mountain Ranch House Takes Its Cues from Nature
Architecture by John Knudson, AIA
Interior Design by Mimi London and Mark D. Boone
Text by Peter Haldeman
Photography by David O. Marlow

continued on page 18



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Lush tropical plantings create a canopy over the pool and cabana behind Barbara Riley Levin and Gerald M. Levin's Key West house. See page 152.

146 **Scarlet Fever**
A Vivid Palette in Tribeca for The Sopranos' *Michael Imperioli and His Wife, Victoria*
Interior Design by Victoria Imperioli of SVE New York
Text by Judith Thurman
Photography by Franklin and Esther Schmidt

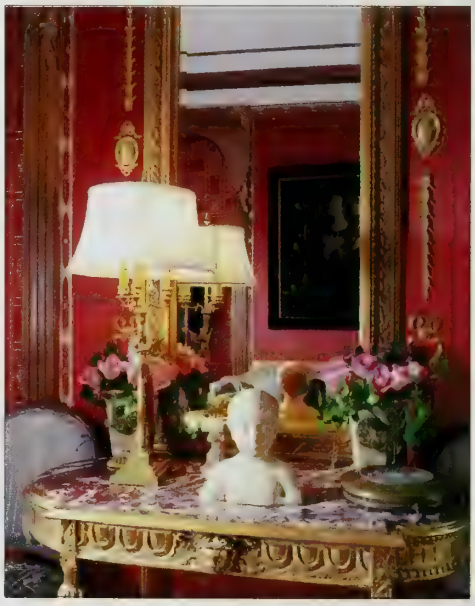
152 **Time Out in Key West**
Barbara Riley Levin and Gerald M. Levin's Florida Haven
Text by Steven M. L. Aronson
Photography by Durston Saylor

160 **Hotels: Cottars 1920s Safari Camp**
Evoking the Golden Age of the East African Adventure
Text and Photography by Tim Beddow

166 **A Comfortable Fit**
A Shingle Style House Meant for Its Bridgehampton Site
Architecture by Claus F. Rademacher, AIA
Interior Design by Cullman & Kravis
Landscape Architecture by Edmund Hollander
Text by Jean Strouse
Photography by Durston Saylor

174 **Connoisseur's Collection**
A Passion for the Decorative Arts Inspires Jean Lupu's Paris Residence
Text by Holly Brubach
Photography by Marina Faust

180 **The Art of the Retreat**
William Hodgins Conjures Calm and Quiet on the Potomac
Interior Design by William Hodgins, ASID
Text by Susan Sheehan
Photography by Gordon Beall



Victoria and Michael Imperioli's Tribeca living room. Interior design by Victoria Imperioli of SVE New York. See page 146.

continued on page 22



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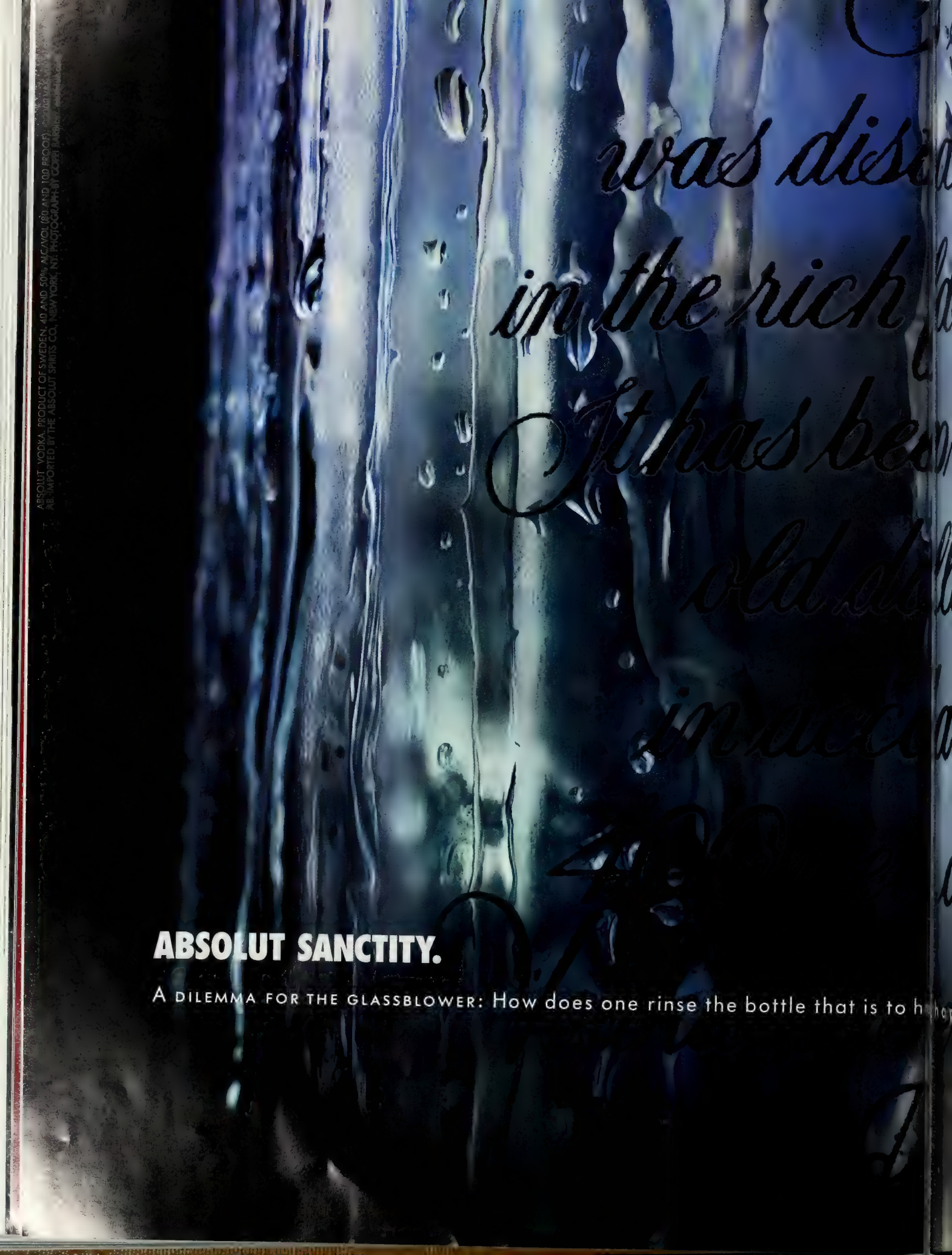
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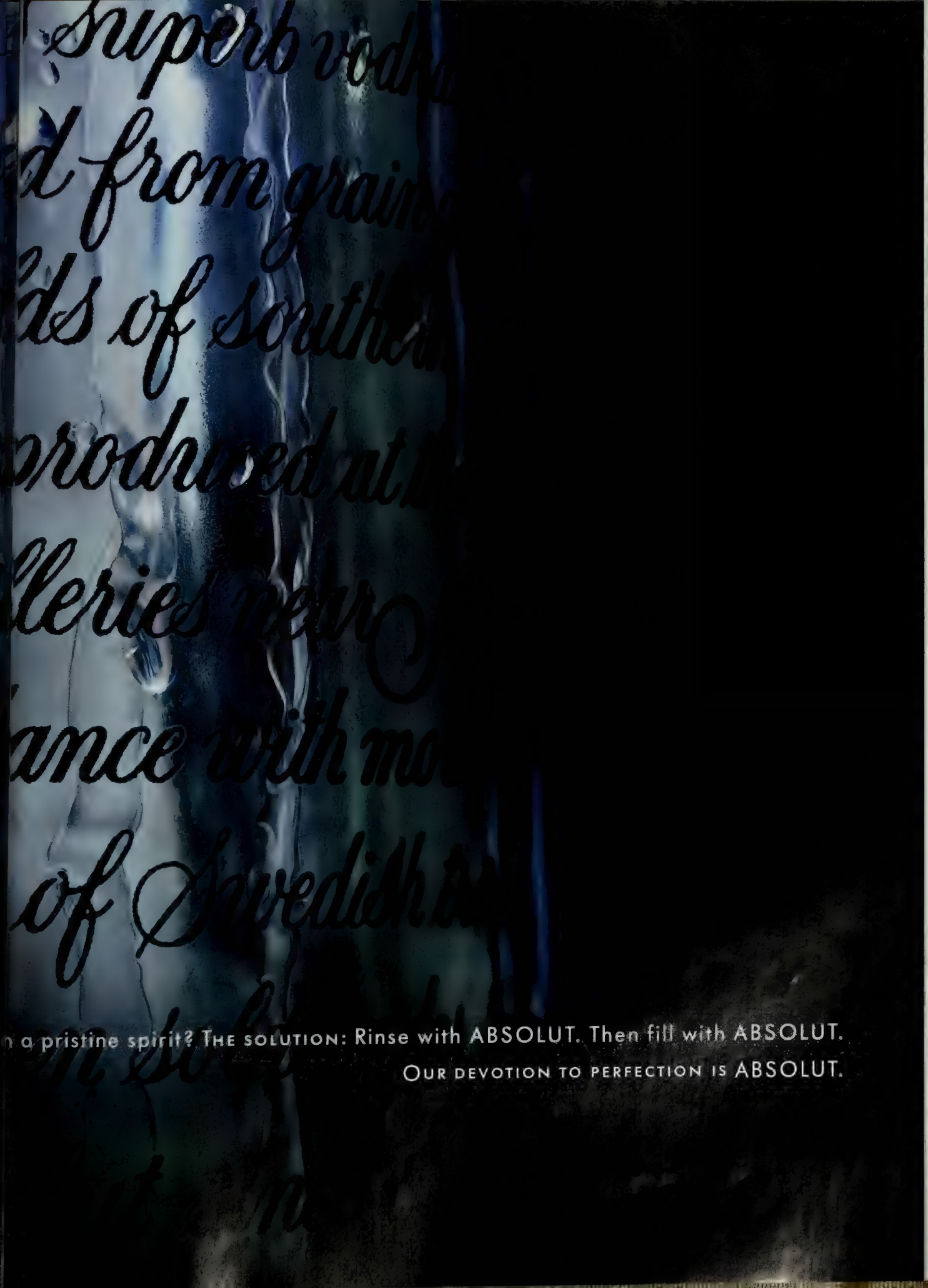
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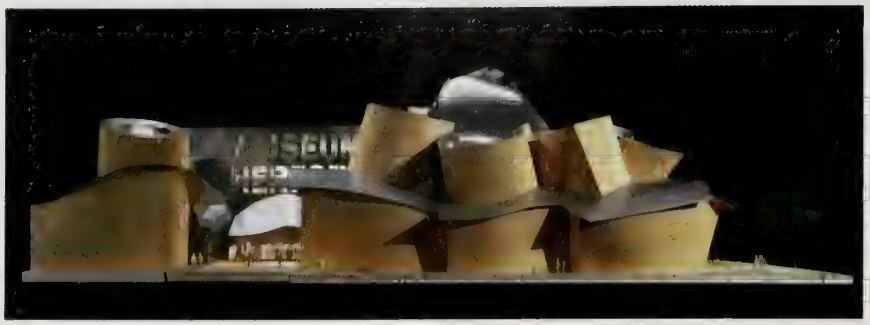
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Art museum designs by Frank Gehry (right) and Richard Meier (below right). See page 60.





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POSTMASTER:
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DEPARTMENTS

34 **Letters**

36 **Contributors**

38 **Designers at Large**
Our Editors Present Designers' Favorite Sources

52 **Guest Speaker: Sally Quinn**
The Washington House

60 **Architecture: Art Matters**
Frank O. Gehry and Richard Meier Each Design a New Museum in Germany
By Victoria Newhouse

70 **Hotels: Plaza Athenee Renewed**
A French Decorating Duo Freshens Up the Suites of Paris's Belle Epoque Classic
Interior Design by Mortemard & Pommereau
Text by Michael Peppiatt
Photography by Marina Faust

76 **The Professionals: Greg Jordan**
The Man Who Would Not Be President
By Nicholas von Hoffman

86 **Historic Architecture: Delano & Aldrich**
Recalling One of the Leading Architectural Firms of the Early 20th Century
By Peter Pennoyer

97 **Estates for Sale: Editors Select Properties Around the World**
California, New York, Scotland, Maine, Connecticut...

190 **AD Directory**
A Listing of the Designers, Architects and Hotels Featured in This Issue



A Murano glass bowl and vases by Seguso Viro. See page 38.

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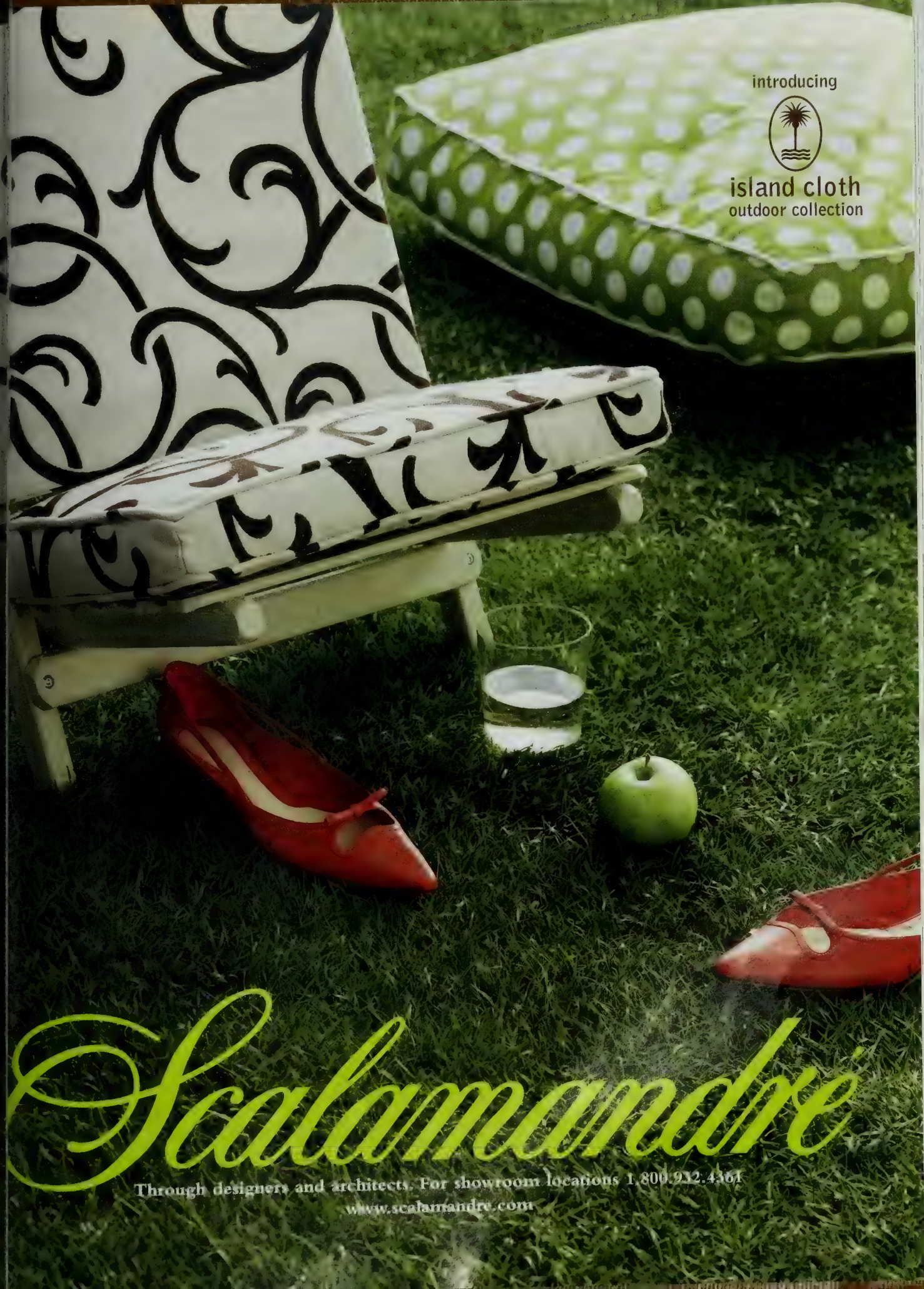
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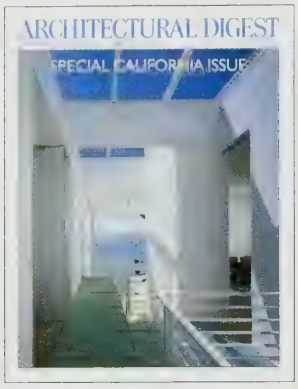
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When I received the December 2002 issue, I had to stop to delight in the architecture of Richard Meier ("Of Light and Lines"). I'm amazed by the clean lines and disciplined design of the house, the use of unusual materials and the beauty of the interior design. Using just a few pieces that make a great impact, while showing respect for the architecture, is an example of clever and livable design.

—David Fernando Enciso
Miami, Florida

AESTHETICALLY SPEAKING

Thank you for your California issue (December) and especially for the descriptions of the latest work in Los Angeles by Frank Gehry ("Architecture: Walt Disney Concert Hall") and Thom Mayne ("Unbuilt Houses: Experiment in Living"). Gehry and Mayne do produce some extroverted architectural samples, and that is wonderful, as we should have things that break the monotony, even though controversial. I was saddened to find that the Santa Monica architectural review board declined to allow Mayne to build a home for himself on Ocean Park Boulevard. Opinions by boards that deny a person the use of his property for the sake of the board's own aesthetic reasons promote bland environments and stifle creativity.

Paul Edward Tay
Mendocino, California

CORRECTION

Thank you for featuring my project ("Desert Cool") in your December issue. I would like to bring your attention to the AD Directory, where you listed J. Robert Scott as the designer of record. For the reader's information, J. Robert Scott is a wholesale manufacturer of furniture and textiles and does not design interiors. The project design was done by my very talented staff and me at Sally Sirkin Interior Design.

Sally Sirkin Lewis
Los Angeles, California

JAMIE LEE CURTIS

I was so glad to see your feature on Jamie Lee Curtis in the December issue. I have admired her kind heart and generosity toward children for many years.

Monica M. Soltes
Del Mar, California

A FAMILY AFFAIR

When I saw the name of my brother Robert Wong in print, I had to congratulate him as one of the architects working under the famous Milanese architect Gae Aulenti on the new Asian Art Museum in San Francisco (AD Travels, December). He is one of three architect brothers who served in World War II, along with Joe Wong, of Scottsdale, Arizona, and John Wong, of Oakland, California, who was the most decorated Chinese American veteran of World War II, with the distinguished French Croix de Guerre and a Purple Heart in 1944. I am most proud of them.

Rosalynde Wong Jan
Santa Rosa, California

JOHN RINGLING'S LEGACY

I loved reading your wonderful feature on Cà d'Zan (Historic Houses, October 2002). Our family has enjoyed visits to the Ringling property, including one this past winter. Unfortunately, Cà d'Zan was not yet reopened for public viewing. You have provided our family not only an opportunity to see the exciting results of the restoration but a keepsake edition of my favorite magazine as well.

Eugenie Graham
Gravenhurst, Ontario, Canada

DECORATIVE INFLUENCE

The November 2002 issue brought me joy and satisfaction, because all these years of reading your wonderful magazine have finally paid off. I am now decorating my apartment on the Caribbean island of the Dominican Republic, with the sum of all the knowledge I have acquired from years of reading and traveling, going to places that you have suggested in your outstanding magazine. Thanks to your staff, and keep up the amazing job that helps us choose the right thing to do for our residences.

Virginia Landestoy-Echavarria
Santo Domingo, Dominican Republic

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There may be no more than six degrees of separation between a few of the participants in this issue. Looking through this month's features, it seems that many of the participants are connected by even fewer than six degrees. Let's run through the linkages.

Ann Getty, whose brilliant San Francisco interior opens the editorial "well" of this issue, has been a friend of Mario Buatta's for several decades (his latest work will be featured in our April issue). Mimi London (page 138) knew Ann from San Francisco, where Mimi grew up. Mimi met Tom Britt (page 124) when they did a Smithsonian design seminar for *Architectural Digest* in Washington, D.C. Tom is also a longtime friend of Mario's. William Hodgins (page 180) spoke at one of our Smithsonian seminars in Washington, where we first met Greg Jordan (page 76) and Sally Quinn (page 52).

Ellie Cullman (page 166), whose work we have shown for some years, is also a friend of Mario's. Architect Charles Gwathmey has been published in this magazine for many years. He, too, is a friend of Mario's, and Mario studied at The Cooper Union with Charles's artist father, Robert Gwathmey.

Although there's not a six-degree link between him and Mario, English decorator Robert Kime is a friend of Prince Charles's (see *Architectural Digest*, January 2003). (And when we saw Robert's portrait on page 44, we noticed a degree of resemblance to former president Bill Clinton.)

Several others may be friends of Mario's unbeknownst to us, but there is one new friend of the magazine's we want to be sure to mention. In no way do we want to offend his "family," fictional though they are. It is Michael Imperioli of *The Sopranos*. We wouldn't want Tony Soprano to put out a hit on us. But we do hope this issue is a different kind of hit with you.

***Paige Rense**, Editor-in-Chief*



SALLY QUINN ("Guest Speaker: The Washington House," page 52). "There seems to be a misconception about Washington," *Washington Post* reporter Sally Quinn says of the place she has called home most of her life. "In the movies, D.C. is almost always portrayed as one giant embassy party, with black-tie events every night in some fabulous mansion with five-course meals and limos. That's not the way people live here. While that happens from time to time, most people involved in the business of politics just don't live that way." Quinn, who has authored four books and is working on a fifth, calls herself "a former Army brat. My father was in the military, so we moved around, but Washington remained our home base. You always come back to the Pentagon."



JUDITH THURMAN ("A Tale of Two Houses," page 106; "Scarlet Fever," page 146). Contributing writer Judith Thurman experienced two dramatic environments for this issue: the San Francisco house of Ann and Gordon Getty, "who own a staggering collection of the finest French, English and Italian antiques, an abundance of chinoiserie and works from Canaletto to Cassatt," and the Tribeca loft of Michael Imperioli of *The Sopranos* and his wife, Victoria. "There's a Harry Potter–esque aspect to ringing the Imperiolis' doorbell, climbing a narrow flight of stairs crowded with kids' toys and bikes, and entering their hidden, vivid, operatic space," she says. "It's like finding the magic platform in the humdrum train station."

DURSTON SAYLOR ("An Outside Influence," page 116; "Time Out in Key West," page 152; "A Comfortable Fit," page 166). "Any project, no matter how good it is, benefits from being in an extraordinary location such as Mustique or the Hamptons," muses contributing photographer Durston Saylor on two of his three assignments for this issue. "Sweeping views of horizon and sea create a wonderful open stage on which nature and design can interact with each other."



MARINA FAUST ("Connoisseur's Collection," page 174; "Hotels: Plaza Athénée Renewed," page 70). "The quality of the objects in the house is overwhelming," says contributing photographer Marina Faust about *antiquaire* Jean Lupu's 1824 *hôtel particulier* in Paris. After immortalizing his collection, she hopped over to shoot the Plaza Athénée. "It's difficult for a busy hotel to keep rooms free long enough to be photographed, so working quickly is most important."





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Our Editors Present Designers' Favorite Sources

A California Blend





Botanik, housed in a renovated 1920s residence near Santa Barbara, California

Each time **Bruce Gregga** ventures into **Botanik**, he finds something new. Owners Erin Keosian and Kyle Irwin are constantly shuffling their inventory of garden and home accessories, outdoor furniture and plants, such as orchids, succulents and topiaries. "It's a dynamic shop," says Keosian. Gregga (left, in the shop's garden with Irwin, left) agrees, and he stops by frequently, especially for the wide range of containers. "You always leave with your car full," he says.

Botanik, 2329 Lillie Ave., Summerland, CA 93067; 805-565-3831

Island Finds

While pulling together their new house on Kauai, **Thomas Allardyce** and **Illya Hendrix** found a treasure trove of Chinese and Indonesian artifacts and antiques at **Miller & Miller**. Gail Miller, who runs the shop (right) with her husband, Raymie, picks unique accessories, such as an antique drum (far right), and designs rattan and wicker furniture to mix in. "She has an excellent eye," says Allardyce. "Her choices are always stimulating."





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continued on page 42


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Mica Ertegun's Stylish Discovery

A few years ago, after trying her usual sources for "a dining table with some character," **Mica Ertegun** decided to explore some of the new antiques shops on 60th Street. The decision was a good one: As Ertegun passed by **Oblique Gallery**, she saw what she'd been looking for. "The table had a brushed-steel base with an unusual scroll design," she recalls. "It belonged to Christian Dior—it was his pattern-cutting table." Since then Ertegun (right, at the shop) continues to visit Oblique for its "interesting collection of furniture and objects," which is assembled, regardless of period or style, by Jeanne Sorensen-Leff, who started the shop with her late husband, Joel Leff. "I feel like I'm on the right track, because Mica's a client," says Leff. "When she loves something that I love, it's the greatest compliment."

Oblique Gallery Inc., 210 E. 60th St.
New York, NY 10022; 212-421-8338



Biedermeier "has a timeless quality that's harmonious in all environments," says Zemel.



Iliad Antik's Odyssey

Adam Brown and Andrea Zemel, owners of **Iliad Antik** in Manhattan, seized the perfect opportunity for West Coast expansion. The couple, who specialize in Austro-Hungarian Biedermeier furniture and sell to clients such as **Nicholas Miles Pentecost**, now display their wares, including two circa 1820 cherrywood faux-semainier armoires (left), alongside Stuart and Beverly Denenberg's art collection in West Hollywood's Denenberg Fine Arts building. By appointment.

Iliad Antik at Denenberg Fine Arts
417 N. San Vicente Blvd.
West Hollywood, CA 90048
310-360-9360



African Offerings

Douglas Dawson will be selling nearly 100 pieces of African ceramics in his next exhibition, scheduled to open at his Chicago gallery on March 21. The utilitarian and ceremonial vessels, such as an early-20th-century jar from Cameroon (above), represent "a long-ignored art form," says Dawson.

Douglas Dawson, 222 W. Huron St.
Chicago, IL 60610; 312-751-1961

continued on page 44



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DESIGNERS *at* LARGE



Robert Kime's London Venture

With the opening of **Robert Kime**'s shop in London's Notting Hill, his clients no longer have to make their way to Wiltshire to view his new designs. The pint-size shop displays all of his lines, which include fabrics, wallpapers, carpets, furniture, lamps and accessories, such as drapery rods and finials.

Kime (left, at the shop) began designing his lines about 10 years ago, "fabrics probably even longer ago," he says. "They're all motivated by what I want to use or need for a project." For his fabrics, which are available through John Rosselli in the United States, he draws on traditional inspirations, and each material is hand-printed. "It adds a richness and a depth you can't get from machine printing."



Robert Kime
121A Kensington Church St.
London W8 7LP
44-20-7229-0886

Creating New Classics





Projects are in good hands at **Anthony Lawrence/Belfair**—76 pairs of them, to be exact. "Our 76 workers separate us from any other workshop in the world," says co-owner Joe Lawrence. "Everyone is dedicated to doing their job right. It's amazing how hard they work." A favorite among designers, including **Stephen Shadley**, the shop is kept busy with all aspects of custom furniture making and upholstery. "Their methods of construction are classic," says Shadley, who likes to bring clients by the immaculate showroom (above). "They're not about cutting corners." The shop, a family business in its third generation, carries its own line of mahogany finials (above left) and bed linens, but furniture is its mainstay. "They can do styles from midcentury modern to 18th century," says Shadley.

Anthony Lawrence/Belfair, 53 W. 23rd St.
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continued on page 46

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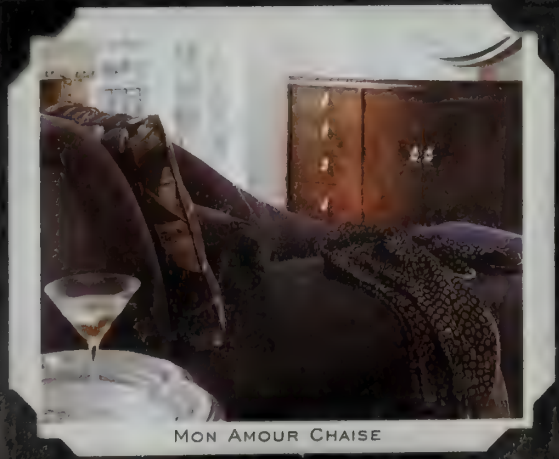
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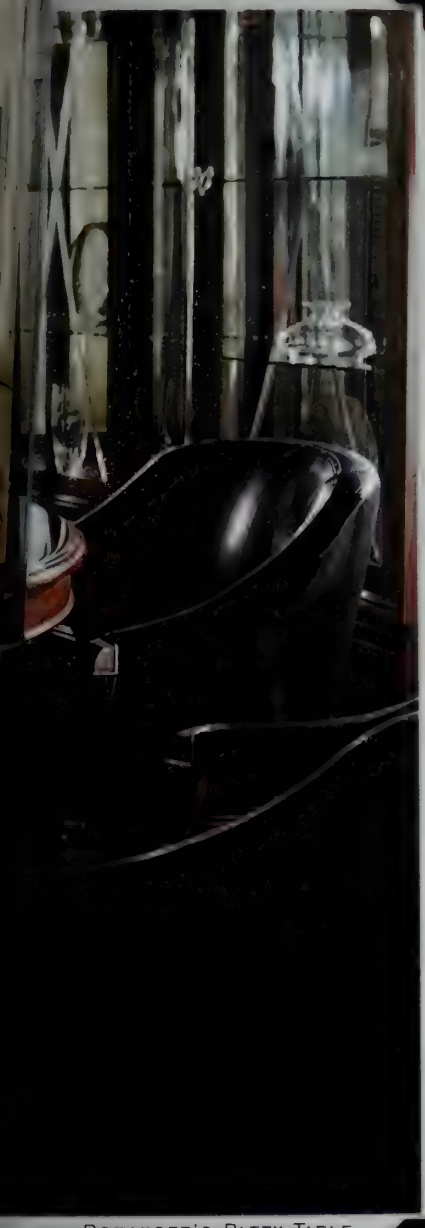
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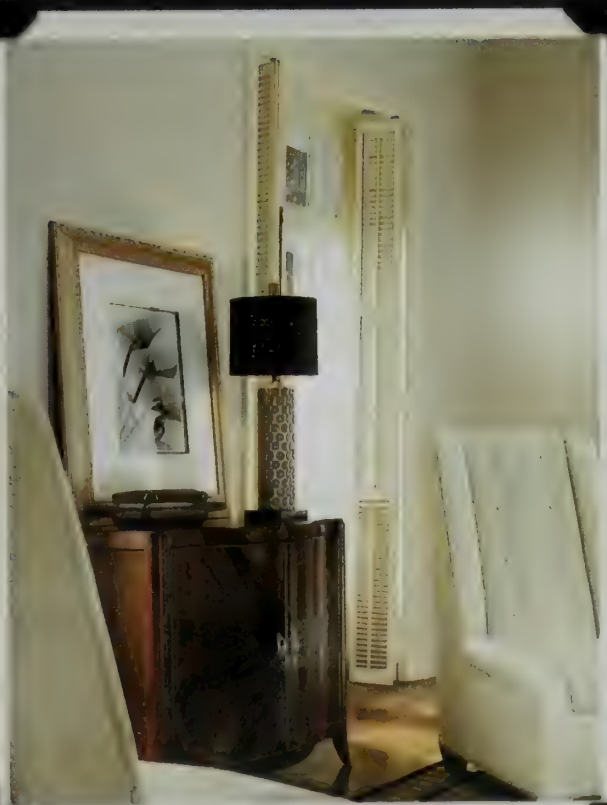
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A bogey for Bogart?



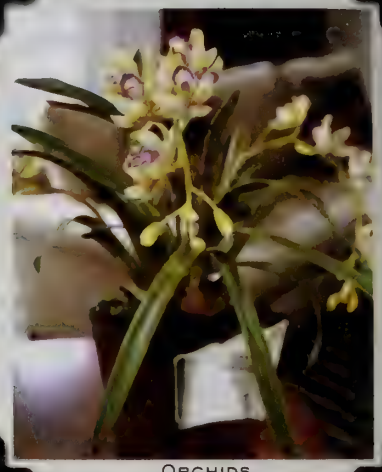
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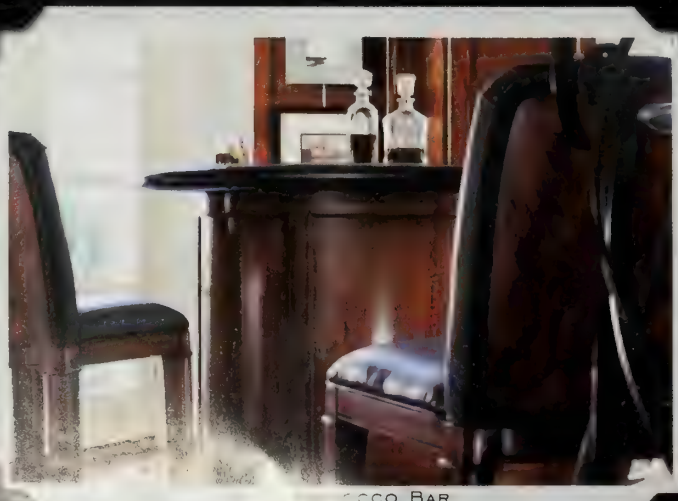
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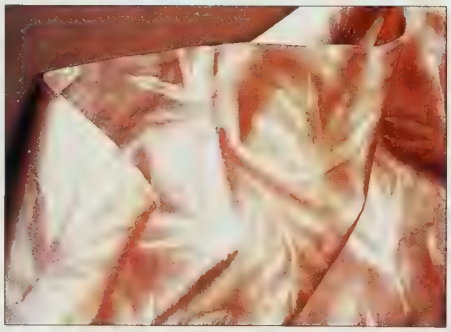
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In the Showrooms By Jeffrey Simpson



● Brunschwig & Fils
For the Historic Deerfield Collection, Brunschwig & Fils (212-838-7878) has adapted several fabrics from the 18th-century Massachusetts community. *Esther's Stitchery* (above) was taken from a set of linen bed hangings embroidered in wool by a minister's wife. The new fabric has a printed pattern showing flowers and trees with birds, squirrels, owls and ladybugs—all done in a naive style. *Deerfield Woven Plaid* was inspired by a linen handkerchief stitched with the date 1773.

"The collection draws on images from ancient worlds," says Weitzner.



***Shino*, left, designed by Lori Weitzner and available at Bergamo**

Below right, *Fury*, part of Jim Thompson's Mystique collection

● Bergamo
Lori Weitzner, who designs for Sahco Hesslein, a German company represented in the United States at Bergamo (212-888-3333), has created the Artifacts Collection, which was inspired by a wide variety of items from antiquity. *Shino*, a sheer silk, has a design that was derived from a watercolor. The leaves woven on the fabric re-create the shadings of the painting. *Scriptures*, another fabric in the collection, was inspired by hieroglyphs found on ancient pottery tablets.

● Farrow & Ball
The English manufacturer of paint and wallpapers Farrow & Ball has opened a showroom in New York's D&D Building (212-752-5544). Known for its time-honored methods—the firm recommends using its premixed sample pots of paint after making color-card selections—it is now developing wallpapers block-printed in the traditional way. *Four Seasons Stripe* (below left) alternates stripes in a lacelike pattern; *St. Antoine* (below) is part of the new Damask Collection.





● Jim Thompson
The dominant note of the new Jim Thompson (212-758-5357) collection, Mystique, is the tactile surfaces. One of its star fabrics, *Fury*, has a pattern of brown leaves on a gray silk background. It is also available with red leaves on gold and in a combination of champagne colors. *Pebble Beach* has balls of chenille woven into strands of silk; the chenille "pebbles" are khaki, while the background colors vary—it comes in blue, yellow green, pink and burnt orange. *Moondust* has a raised ellipse woven across the surface.



continued on page 48

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A colorful glass bowl and vases made at Seguso Viro on Murano

Straight from the Source

Located on the picturesque island of Murano in Venice, **Seguso Viro** helps to keep the city's reputation for fine glassmaking alive. Started by the Seguso family three generations ago—although the family can trace its roots on Murano back to the 14th century and has been involved in glassmaking since 1465—the operation is now run by Giampaolo Seguso and his three sons. It's a tradition he doesn't take lightly: "It's like I'm a runner in a relay race," says Seguso. "My responsibility is not to win but to run the best I can and to give to the next runner in the same spirit as my father gave to me."

The spirit is certainly not lost on the younger generation or the approximately 45 workers at the spacious brick factory, who produce the vibrantly colored chandeliers, vases and sculptural objects that have caught the attention of **Matthew White**. "They all have such a passion for glassmaking," notes White. "And to see it being made really opens one's eyes to their incredible artistry."

Below, Matthew White, left, watches as the glass is heated.



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A Shady Business in San Francisco



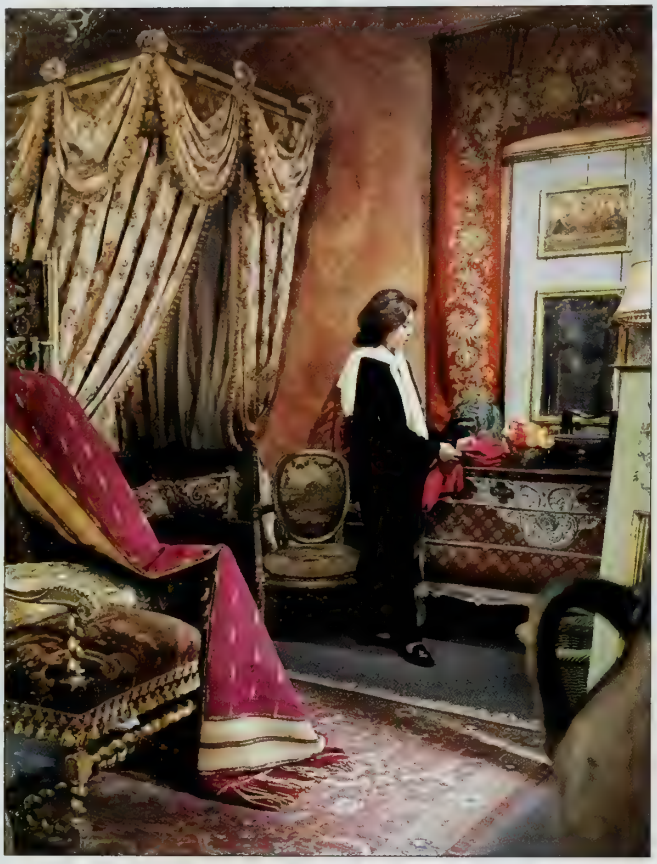
Lucinda Crocker, of **La Bella Copia**, has been asked to create lamps from just about everything—a fishing basket, an old Chinese jar, even a riding boot. But she feels her shop is better known for its custom shades. "We have a wonderful workroom and can make any kind of shade." Crocker, who studied decorative painting and keeps a painting workshop on-site, has a clientele that includes **Suzanne Tucker**, among other designers. She also offers trims and finials (below). To the trade.

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continued on page 50


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Mixing It Up in the Big Easy

On one of **Susan Zises Green**'s many trips to New Orleans, a unique shop caught her eye. "It had personality," says Green (left, at the shop). "It had very unusual furniture and textiles in the windows." Run by owners Liz Kite, Kathy Slater and Kathy Rousset, **Collections II** is a group effort. Kite and Slater, a designer who works from the shop, acquire the primarily 19th-century French furniture and accessories (below), while Rousset handles the antique textiles. The resulting assortment seems to appeal to everyone: "It's a mix of elegant and eccentric," says Kite.

Collections II, 2104 Magazine St., New Orleans, LA 70130; 504-523-2000



Continental at the Beach

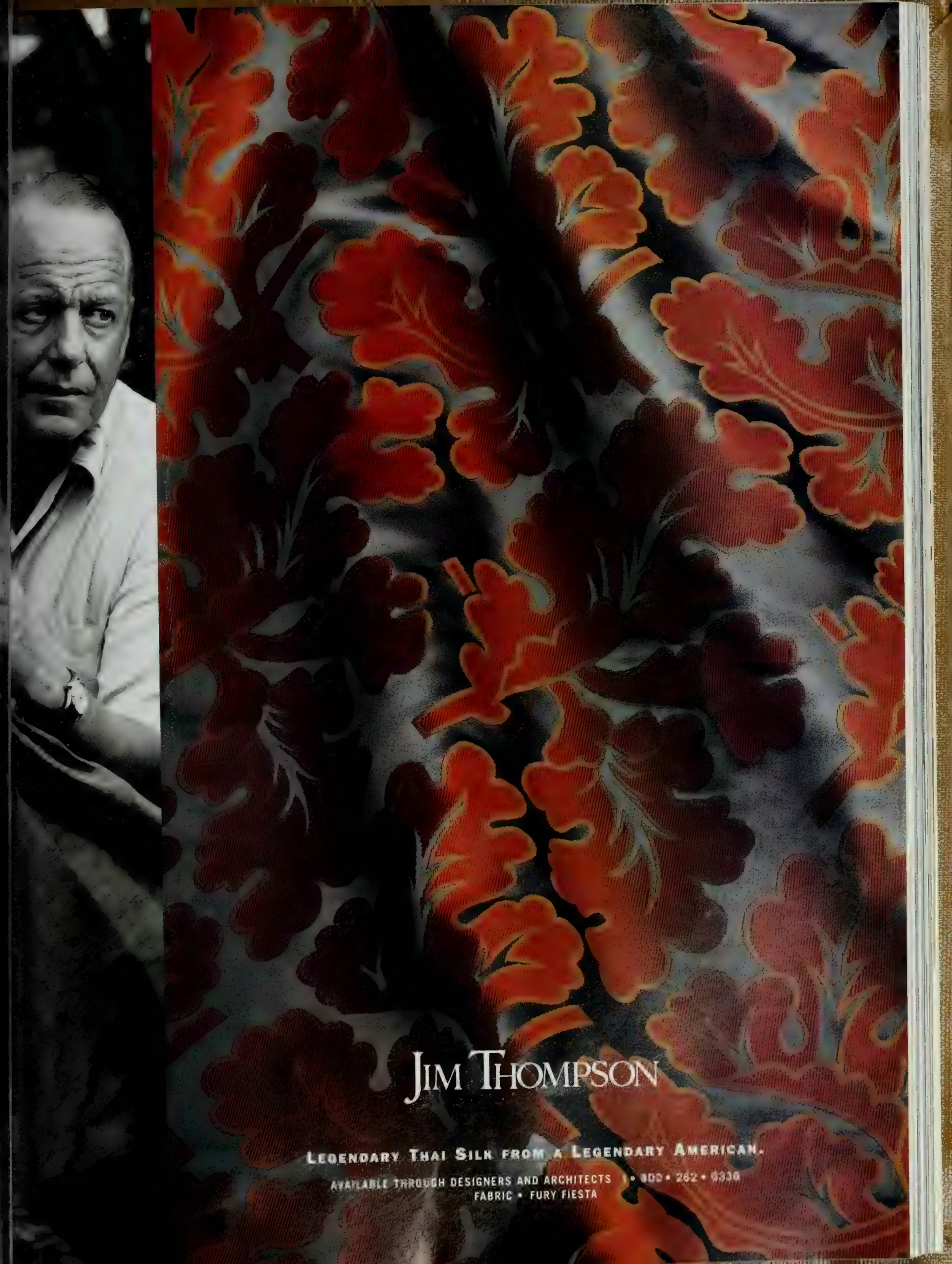
After years of selling antiques in Toronto, Holly and Rick Henemader decided to relocate to warmer climes. They opened **F. S. Henemader Antiques** in Palm Beach and switched from the painted country furniture they sold up north to 18th- through early-20th-century Continental furnishings, with an emphasis on richly textured French and Italian pieces more suited to the south.

Despite the attractive furniture displayed in the shop, including an English burl walnut davenport (above far right), it was a mirror that caught the eye of Robert Brown, of **Brown Davis**. "It was one of those things wh[illegible] completed a house for a client but still needed a mirror for over the living room mantel," says Todd Davis. After the two had exhausted their regular sources, [illegible] noticed a Federal giltwood mirror in the shop window. "It was the perfect scale," he adds. The duo now visit the shop regularly. "It's the kind of shop where you never know what you might find," adds Davis. □





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Sally Quinn

The Washington House

SEVERAL YEARS AGO MY husband and I were coming home from a dinner when we realized that our street was blocked off. There were limousines and sirens and ambulances everywhere, plus vans of secret service agents all wending their way through Georgetown. The president had been to a party at the home of one of our neighbors and was on his way back to the White House.

I must admit that, rather than being thrilled, we were slightly annoyed at the temporary inconvenience. The reason was that this was not an uncommon occurrence. We do live in Washington, after all, and so does the president. And he does leave the White House from time to time.

Afterwards I started thinking about where he had been. It was at a house, perhaps 200 years old, and I couldn't help wondering whether any other president had been there before. In later walks through the streets of Georgetown, I couldn't look at a house without conjuring up some amazing historical event which surely must have taken place there. Because the Washington house is not like other houses in other cities. Not that great moments in American history didn't take place in other places around the country. It's just that here in Washington they have taken place, and still do, every day. And many of these events take place in people's homes.

This is what makes the Washington house special.

You might ask, what is the typical Washington house? Of course there are many kinds of houses here. But what I am talking about is the houses you think of when you think of the people who live in the world of official, political and social Washington. These are the people whose lives revolve around the one industry in this town: politics. They can be politicians, political appointees, cabinet members, lawyers, lobbyists, political consultants, journalists, historians, diplomats and members of the military. But because of their proximity to and involvement with those in official Washington, then so too do the lives of the musicians, the artists, the writers, the doctors, the decorators, the hairdressers, the caterers, the fitness professionals and many others. Among other places, they live in Georgetown, Cleveland Park, Kalorama, Adams Morgan, Capitol Hill and even outside the district lines in Maryland and Virginia.



Author and journalist Sally Quinn, in the office of her 18th-century house in Washington, D.C. Andy Warhol made the series of collage portraits of her in 1986.

Houses here are known to harbor ghosts. Which is why what I am about to tell you seemed plausible at the time.

But no matter where they are, there are two distinguishing factors about the typical Washington house.

First, there is the history. Even if the house is not old, the potential history is there. A young congressman with his wife and babies might one day be Senate majority leader, a governor or the president. A law school graduate could end up as a Supreme Court justice. A newspaper or TV intern might rise to be the editor of a major newspaper or a network anchor.

Historian Michael Beschloss bought his 1920s house in Massachusetts Avenue Heights, near Embassy Row. Beschloss loved the hilly, wooded area, "but it was the sense of history," he says, that attracted him to the elegant, classic house. "It had been owned by an ambassador to Iran," says Beschloss, and his soon-to-be-wife, Afsaneh, now an investment manager, was Iranian. Two houses away was the home of the daughter of the Texas senator whose seat Lyndon Johnson ran for. Across the street was a house built from the remnants, including the gargoyles, of the famous 19th-century houses owned by John Hay and Hen-

continued on page 53

continued from page 52

ry Adams on Lafayette Square near the White House. Behind him lived Senator Hugh Scott, who, with Barry Goldwater, persuaded Nixon to resign. The house also had a view of the Washington Monument and the Capitol. "Being in the woods, it seemed like it could have been 50 miles outside the city, and yet it was really only five minutes from the White House."

Many of the houses in Washington have plaques on them. Ours does. It was built, when George Washington was president, by one of the original Scottish merchants in Georgetown and owned by the same family for over 100 years. Later it was owned by Abraham Lincoln's son Robert Todd Lincoln and then by J. Pierpont Morgan's granddaughter. The late J. Carter Brown, formerly of the National Gallery, lived in it as a child when his father, a congressman from Rhode Island, was renting the house. The president and cabinet members were frequent guests. Across the street is the house Jackie Kennedy bought and lived in after her husband was assassinated. Now it is owned by Yolande Fox, a former Miss America from Alabama, and Cherif Guellal, the former Algerian ambassador and my former boss—I worked as his social secretary. A few houses down is the former home of statesman Averell Harriman and his wife, Pamela, an ambassador to France. In fact, most of the houses on our street have been lived in by those in government or politics, diplomacy or the CIA.

There is not a day that I don't just stand in the front hall and marvel at the house and what must have taken place here over the years. In some ways I feel as though I am the caretaker rather than the owner.

Eden and Jerry Rafshoon have one of the most beautiful houses in Georgetown, a Federal house sitting up on a level above the street, surrounded by a white picket fence. Jerry Rafshoon, a movie and TV producer, was Jimmy Carter's communications director and came to Washington from Atlanta with Carter. His wife, Eden, is a designer. Their house is filled with antiques and books, and Jerry's office is hung with pictures, drawings and images of those years in the White House.

"Washington houses tell stories," says Eden Rafshoon. "Those stories are what draw people here. Those who choose to come and live in Washington and be a part of the world of politics and government are here because of the stories that come before them, and they then hope to become part of the story."

The Rafshoons' house is known for its benign ghosts, as is ours. In fact, many of the houses here, like so many southern houses, are known to harbor ghosts. Which is why what I am about to tell you seemed plausible at the time.

Shortly after we bought the house, before we moved in, I was here working with the contractors. It had been a long, wearying day, and I had hardly sat down. After everyone cleared out, I leaned against the door in the hall, put my head back and closed my eyes. Suddenly I was transported to the past, to the time when the house was built. I heard noises which sounded like a carriage pulling up to the front of the house. Then rapid footsteps racing up the steps. There was a sense of urgency, and I wondered what it could be . . . a message from the president, a proposal of marriage, an invitation from one of the great hostesses. I opened my eyes, and before me, at the entrance to the hall, stood a young woman in 18th-century clothing. She looked startled when she saw me staring at her, and she turned around and fled. I shook myself, unable to determine whether she had been a figment of my imagination or real. I ran to the door and looked out past the garden, but there was no sign of anyone. I was totally spooked. Had I really been taken back in time? A few days later I was walking past the Old Stone House on M Street, the oldest house in Georgetown, which is now a small museum. I went inside, and there, standing in the center of the darkened room, was my little 18th-century lady, who was working in costume. It seems she had been curious about my house and had climbed over the fence and come up to the porch to peek inside.

People who come to Washington do not come to make money. They come here for other reasons.

If it had been anywhere else, I might not have thought I was losing my mind, but being in Washington, there was always the possibility that it was, well, real.

Washington Post reporter Bob Woodward and his wife, *New Yorker* writer Elsa Walsh, have a beautiful 19th-century house in the center of Georgetown (see *Architectural Digest*, November 2002), part of a row of houses called Cooke's Row built by the first governor of the District of Columbia for his family. Several years ago, after having a baby, they thought about moving and began looking around. But finally they decided to stay put and renovate the house, adding on a master bedroom and a family room off the kitchen. For the Woodwards, it was the history that kept them where they were. "None of the houses we looked at had the sense of history that this one did," says Walsh. "This one had a sense of place; it imbues you with a sense of character. It's home." She loves walking around Georgetown, discovering new streets, looking at the old gas lamps and thinking about "the people who were here before us, and the people who will be here afterwards."

The second thing about houses in this city is this. They are not ostentatious. They are not pretentious, they are livable. People who come to Washington do not come to make money. They come here for other reasons, to be part of the story, as I said, but also to be part of the democratic process. They come here for idealistic reasons. They may well come here for the power, or the potential for power, too. But many of the people in power are not wealthy. In fact, most people who come here give up the possibility of making money in order to be here. Therefore it is very un-Washington to flaunt your money, for fear that you would be perceived as not being serious about what you do.

Washington houses have books, lots of books. They have books about Washington people past and present. They have lots of history books, books about

continued on page 54

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continued from page 53

politics and government, and political novels, because they revere history and aspire to be a part of it.

When television news anchor and novelist Jim Lehrer and his novelist wife, Kate, started looking at houses in Cleveland Park, a neighborhood in Washington which was once Grover Cleveland's summer residence, they fell in love at first sight. When they walked in the door of their 1903 add-on, the first room they saw "had millions of bookshelves," says Kate Lehrer. "The owners were book people, keepers of papers." And then they were thrilled to see that every other room had bookshelves as well. "They were the kinds of rooms that people who read and write covet."

And too, "We're always in the middle of history here," says Kate Lehrer. Down the street from them were Senators Wirth, Bradley and Tsongas, and columnist Walter Lippmann had lived just a few doors away. "Not only that," she says, "but it was a comfortable family neighborhood." "It was urban and suburban and country," says Jim Lehrer. "It's very civilized. Every neighborhood is a community."

Houses in Washington are much more about comfort, coziness and livability than about showing off. Those who live here don't want their houses to look decorated. They want them to look evolved, as though they had always been the way they are. It is the stories and the comfort that give the houses their charm.

There are always those with wealth who come here for the power who do not understand the culture. Often they are fund-raisers. They display their money, hiring the most expensive decorators, buying pricey art, gilding everything in sight, draping every window and doorframe in silk and brocade swags. But their houses always seem to be misplaced, almost alien. And they lack comfort. People who live that way generally don't stay. Even if they keep their houses, they spend most of their time away from the city. Those who have money and live well, do it discreetly. The tables in their living rooms have photographs of their families and friends, not autographed photos of them with celebrities and powerful figures. The exceptions are only if they are or were really close friends. But generally those are saved for their private studies. Valuable antiques are mixed in with trinkets and objects from travels and gifts from friends. A new chintz or velvet is there because the old one became simply too worn out. Good art is hanging on walls beside paintings and sculptures by children and friends. There is always the feeling that you can plunk down anywhere and be comfortable. Nothing is off limits. Even though many old Washington houses could be in the category of a museum, there are no roped-off areas where guests must tread delicately. They are not museums, they are homes. These houses wouldn't have stories if they had not been lived in for so many generations by so many interesting people. Washington houses are homes.

Katharine Graham, the late owner of the Washington Post Company, had what I would consider the quintessential Washington house (see *Architectural Digest*, December 1994). In Georgetown, it was large and had a rather imposing circular driveway, and inside it was quite formal. But it had the most wonderful sense of intimacy and warmth. The living room, a soft rosy red, had beautiful but understated antiques, soft stripes and Oriental rugs. The dining room was a warm, buttery yellow with cabinets full of family china. The library, what Kay called her "womb room," was even quieter, with gray wools and silks, wall-to-wall carpeting and books everywhere. The rooms were not large, and they were beautifully proportioned, and pictures of family and friends graced the library tables. It was a family home in the best sense of the word.

Obviously her house was grander than most, but it is that same sense of intimacy and family that defines the houses here.

Washington Post publisher Bo Jones and his psychoanalyst wife, Bebe, have a wonderfully charming house on a cul-de-sac in Wesley Heights off Foxhall Road. Their house is filled with books, of course, Oriental rugs which they collect on their travels and at auction, soft paintings and a large family room and kitchen with a wood-burning stove.

Typically, they were not looking for

continued on page 58


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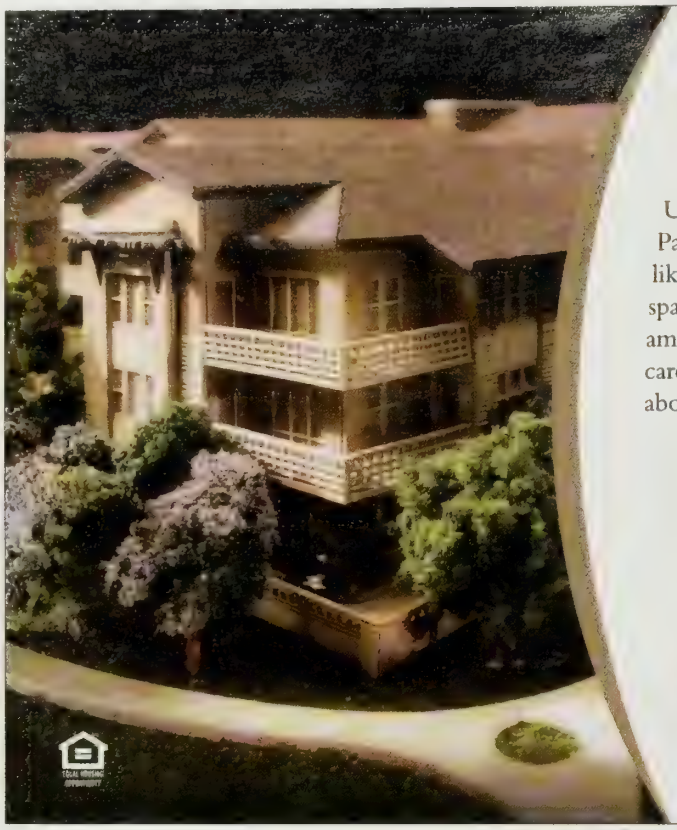
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continued from page 54

a house with which to impress people. "We had a cat and a dog and a baby," says Bebe Jones. "And we were looking for a cozy, quiet street where they wouldn't get run over." The Joneses, originally from Atlanta, had come down from Boston and found Washington, according to Bebe Jones, "an interesting midpoint between New England, where people really don't flaunt their money, and Atlanta." What appealed to her about Washington houses was that "there was a more relaxed quality than in most places, a lived-in quality, and more books."

One of the few truly modern houses in Georgetown was recently bought by ABC correspondent Jim Wooten and his wife, Patience O'Connor, a city planner. The house, a 1970s contemporary glass, brick, concrete and steel structure, "sits comfortably," according to Patience O'Connor, "on a block of period town houses and rather genteel clapboards." What is interesting is that the house, built by renowned Washington architect Arthur Cotton Moore for himself and his wife, has a traditional façade, dictated by the Commission of Fine Arts. Despite its totally modern interior it has built-in bookshelves, wall-to-wall carpeting and built-in down sofas that make it instantly cozy and intimate. Only a Washington modern house could look like this one. After six years in London, says Patience O'Connor, "it is the neighborliness of Washington that I love, the richness of family and traditions that I left behind."

When my husband and I were house hunting, we were shown the house we now live in by the agent. I immediately balked. It seemed much too large, austere and, I'm afraid, a little show-offy. (Michael Beschloss says he confounded his real estate agent by asking that she find him a house that didn't look too big.) And actually a delivery person once asked if it was a house or an institution. Unable to get inside because it was not yet on the market, I was about to take a pass when the agent insisted I look at the back. I went down the alley and climbed over the fence. There, in the afternoon sun, was the most beautiful, beckoning, cozy-looking, white-columned southern porch I had ever seen. I knew then that it was for me. The truth is that inside, the house has the same feel as the back. Despite the size of the rooms, it is cozy and intimate, filled with sunlight and books and personal objects and pictures we have collected or been given over the years.

I knew I had made the right choice when my friend Susan Davis, the late, great Washington artist, surprised me with a *New Yorker* cover featuring the front of our house. Even though the façade of the house seemed very grand, Susan had painted it with three little girls jumping rope on the sidewalk in front. She clearly understood that this was a Washington house. □





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Art Matters

Frank O. Gehry and Richard Meier Each Design a New Museum in Germany

By Victoria Newhouse





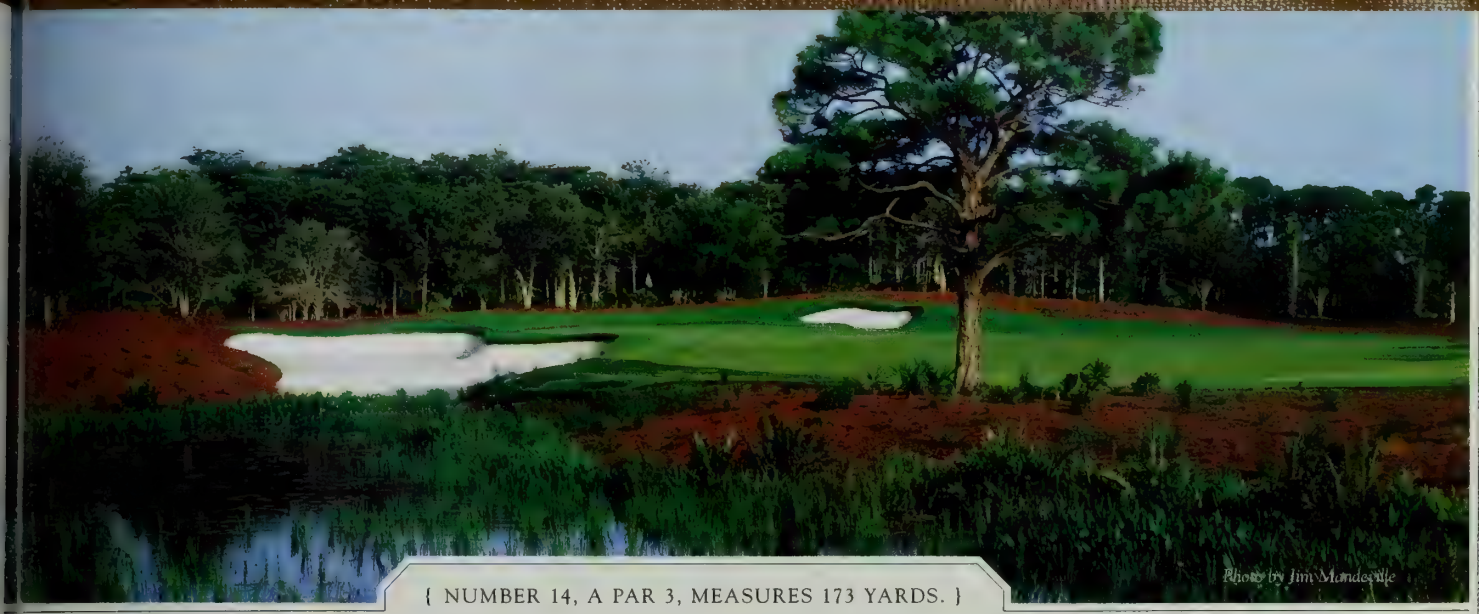
Designs for two new museums in German being built by, respectively, Frank Gehry an Richard Meier, reflec the architects' distinc ideas of how space af fects the viewing of ar

Above Left: Sweeping curvilinear forms m mark Gehry's design f for the MARTa Herford museum. Left: The model of Meier's museum for the Friedrich Burda Collection.

Two indisputable colossi of the current museum-building boom marked the end of the millennium. Inaugurated almost back-to-back in 1997, Frank O. Gehry's Guggenheim Museum in Bilbao and Richard Meier's Getty Center in Los Angeles inevitably invited comparisons. Their differences, however, went far beyond obvious contrasts in style, raising questions about the very nature of art and its place in our society.

Now six years later, Gehry and Meier are once again [illegible] miniscale, with two new art museums in Germany. On the face of it, the projects are similar. Gehry's MARTa Herford, scheduled to open its doors in spring 2004, and Meier's museum housing the Frieder Burda Collection at Baden-Baden, to open later that year, are each designed to accommodate a private collection. In fact, Karl Kerber's collection in the Westphalian city of Herford includes many of the same artists that are to be found in the Frieder Burda's: contemporary Germans,

continued on page 64



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Gehry (left) began designing MARTa Herford in 1998. RIGHT: An existing building, at rear, is to be complemented by a set of new brick-and-stainless-steel pavilions.



"The perfect white cube puts art on a pedestal it can't always live up to," says Gehry.

continued from page 60

among them Gerhard Richter, Georg Baselitz and Sigmar Polke, alongside German Expressionists such as Max Beckmann. Additionally, Burda's collection includes New York School titans such as Jackson Pollock and Mark Rothko.

Both are the result of private initiatives, motivated in part by a wish to stimulate the local economy. And each can be seen as one link in a chain of neighboring art institutions. Herford, for example, is near Bielefeld, whose Art Gallery was designed by Philip Johnson in the 1960s, and only a short drive from the museums in Hannover and Düsseldorf. Baden-Baden is just over the border from Strasbourg and very near James Stirling's Neue Staatsgalerie in Stuttgart. Finally, both Herford and Baden-Baden are historic towns—the latter being one of the most luxurious health resorts in Europe.

But here the similarities end. Like the Getty and the Bilbao Guggenheim, the two museums are diametrical opposites in design and concept.

continued on page 68



LEFT: A model shows how the organicism of Gehry's exteriors will be echoed by the flowing lines of the interior spaces. The project is scheduled for completion in spring 2004.



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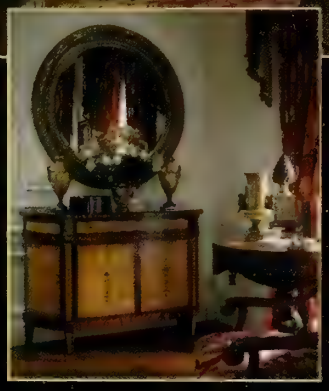
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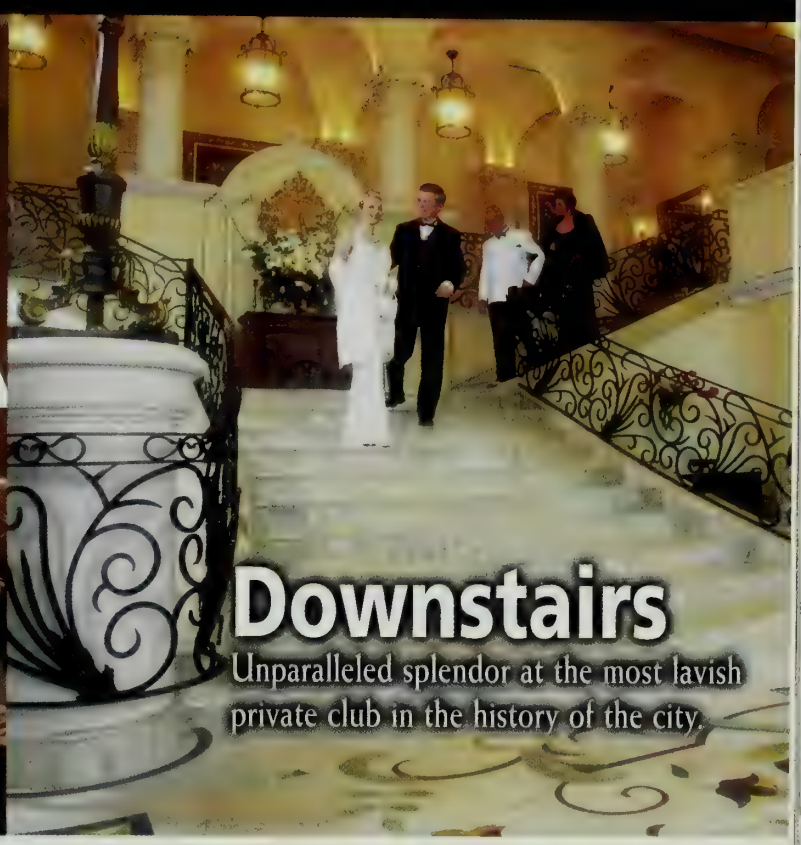
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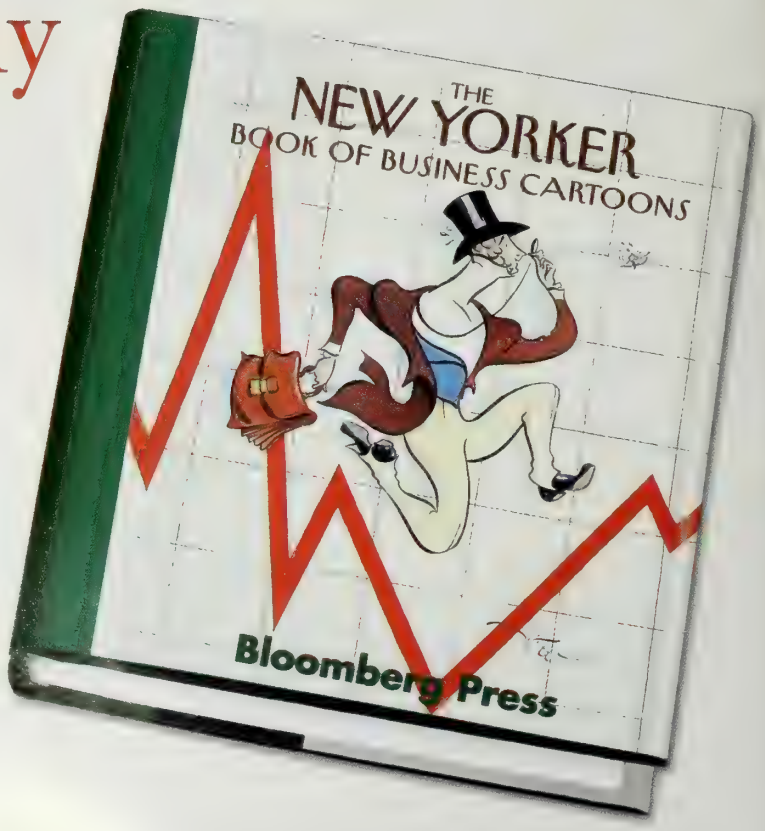
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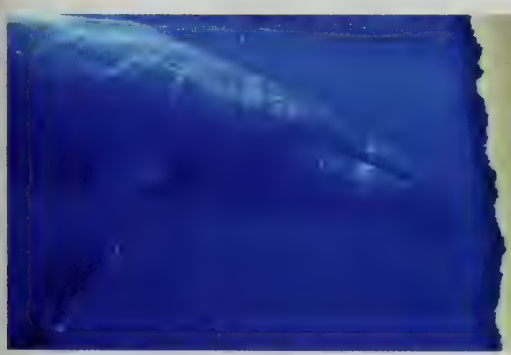


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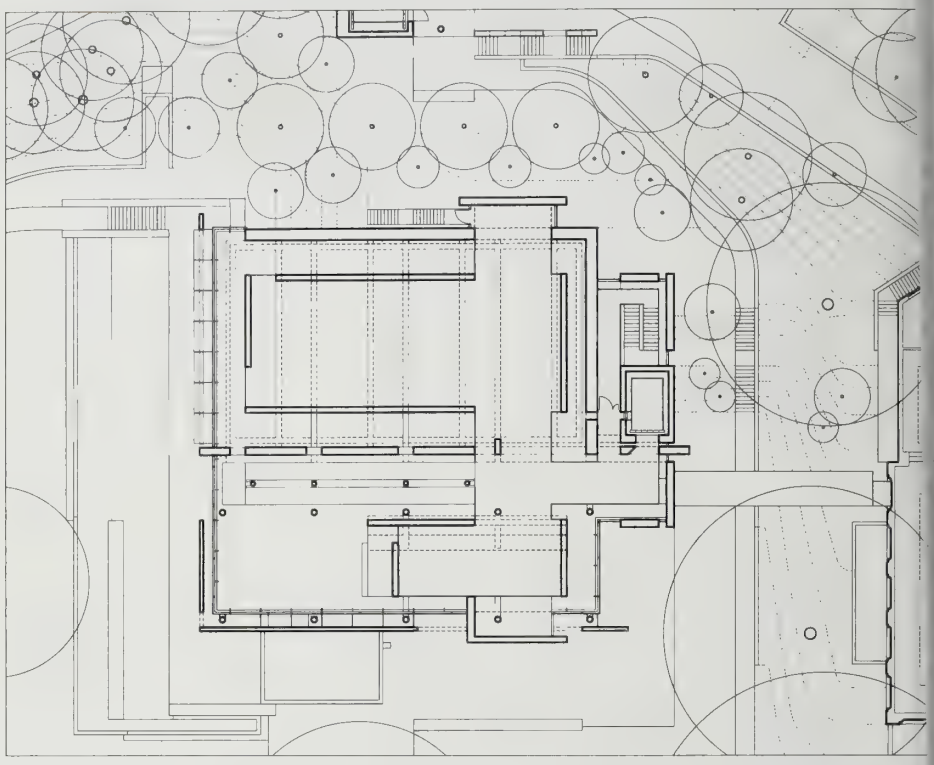
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RIGHT: The plan for the Frieder Burda Collection reveals efforts taken by Meier (left) to preserve as many trees as possible on the site, a lush park known as the Lichtentaler Allee.

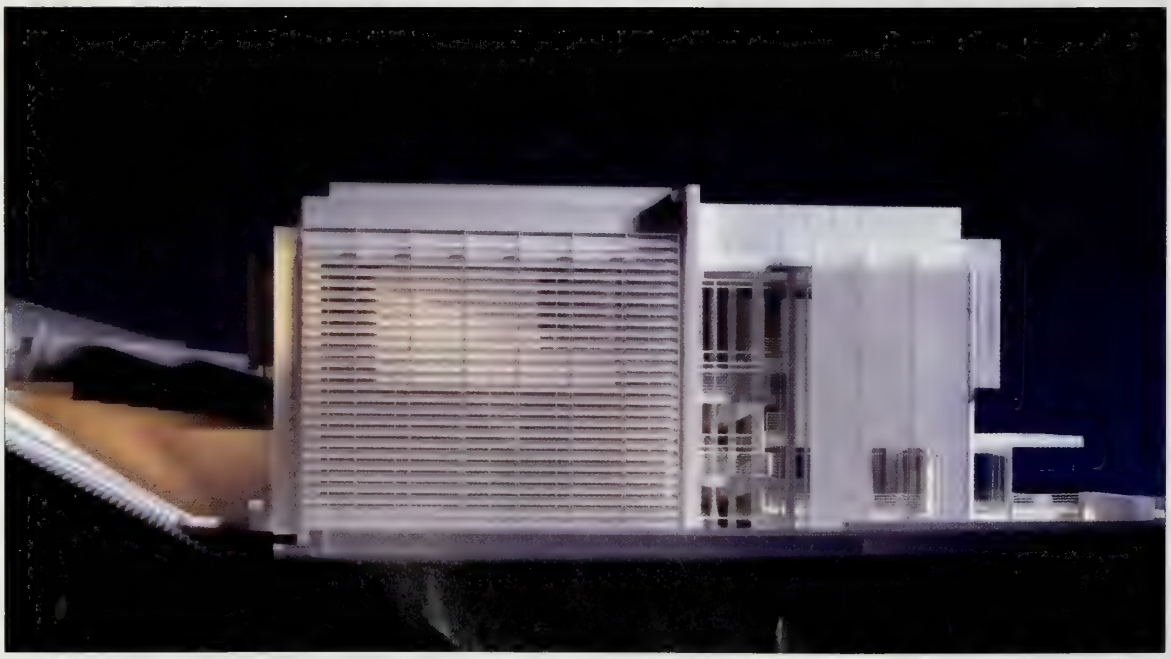


"The Burda's spaces are to look at paintings; for this kind of museum there's no need for a bookshop or a café."

continued from page 64

Set apart in the serenity of the Lichtentaler Allee, a lush public park, Meier's white-aluminum-and-glass museum stands superbly aloof from the Neoclassical *Kunsthalle* adjacent to it, despite a transparent bridge connecting the two. Conversely, Gehry's whimsical array of curvilinear forms tumbles down to the sidewalk on one side while embracing an existing building on the other. Clad in brick and stainless steel, Gehry's two new buildings appear as a cluster of many small, independent structures. If Meier's design recalls the streamlined ocean liners that were exemplars of modern design, Gehry's evokes the school of dolphins that might be found frolicking near such a liner.

With its more than 16,000 square feet of exhibition space, MARTa Herford has nearly twice the display area of the Baden-Baden museum. The entrance to the complex will be through a central plaza flanked on the left by the furniture design gallery, where concerts and conferences will also be held, and on the right by a series of small art galleries. Both areas will also be used for the museum's rotating exhibitions.



LEFT: Louvers on the building's south face will help control the amount of light that enters the gallery space throughout the day. The museum is slated to open in late 2004.

Whereas visitors will stroll through Gehry's single-level MARTa Herford as they might a little village, viewers entering Meier's Frieder Burda Collection will find themselves inside the three-level, top-lighted lobby. Within this dramatic entrance atrium, a ramp ascends to a mezzanine, switching back to reach the top level. Light pours into the crisp, white rectilinear galleries from glazed walls, which are faced on the exterior by sunscreens.

"The Burda's spaces," says Meier, "are to look at paintings; for this kind of museum there's no need for a bookshop or a café." Indeed, Meier's sparse white cubes represent a type of sacred space where art will be revered in the tradition of the first, early-19th-century, museums.

MARTa Herford seeks an altogether different experience. For its Belgian director, Jan Hoet, museums provide "a location for ideas, for conflicting experiences—not a place where you can seek a kind of refuge." In addition to art, furniture manufactured in the region will be exhibited; modeled on the Bauhaus mix of fine and applied arts, it will interact with art and architecture. A bookstore (along with offices) occupies the existing industrial building renovated by Gehry; a café located in a pavilion has views of the nearby river.

The concept is well suited to Gehry, who believes that museums should embody the complexities of our times. To achieve this, he varies the ceiling heights, curves the off-white walls and forces the circulation to meander. His response to the classical museum's vocabulary of moldings and cornices is a continuous environment in which flowing, sculptural forms arrest motion—as in film stills—and provide an equally effective framework for many kinds of art. "Contemporary work always looks best in the matter-of-factness of the artist's studio," says the architect. "The perfect white cube puts art on a pedestal it can't always live up to."

For more than a century, viewers have argued the merits of reverentially separating art from the mundane versus placing it within the context of everyday life. The embodiment of both viewpoints in these two new museums will surely fuel the debate. □

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Having started out as a predominantly Parisian haunt, the hotel began to attract an international clientele during the 1930s. Its salons and suites combined classical French décor and furniture with all the latest comforts. Its stylish restaurant, the Relais Plaza, offered the finest cuisine Paris could provide, and the Galerie des Gobelins, an intimate, colonnaded space off the main lobby, was regarded as one of the capital's smartest places to be seen taking a light lunch or tea. Josephine Baker, Maurice Chevalier and Rudolph Valentino were among the hotel's most regular visitors.

continued on page 72







ABOVE: François Delahaye, the Plaza Athénée's general manager, asked designers Marie-José Pommereau and Bettina Mortemard to enliven the suites of the 1911 Paris hotel.

FAR LEFT: The avenue Montaigne entrance. LEFT: Inspired by the Trianon Orangerie at Versailles, the Galerie des Gobelins has laurel topiaries and velvet-covered chairs.



Or Wednesday, for that matter. Friday would work nicely as well. In fact, with the Adaptive Variable Suspension (AVS) control available on the Lexus ES, you can select from four modes of driving — from "Comfort" to "Sport" — any day of the week. It's merely one of the thoughtful luxuries that abound in this remarkable sedan.

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Above Left: French doors flood the bedroom's sitting area with light. Above: The hotel's logo, embroidered in gold on the bed's cushion and bench, adds subtle accents.

Above: The designers chose rich colors and textures for the Presidential Suite. In the sitting room, they kept the Persian rug, which complements the sofa's new silk damask.

continued from page 70

But when Christian Dior opened nearby and the avenue Montaigne became a center for fashion and the arts, the Plaza Athénée came fully into its own as a luxury haven for prominent American visitors, from Grace Kelly and Gary Cooper to Jackie Kennedy.

Even the most successful hotels need to change at some point, however. And when François Delahaye took over the management of the Plaza Athénée, which is part of the Dorchester Group, in 1999, he saw that the hotel needed a radical renovation in order to keep its edge. Delahaye asked the Parisian interior designer Patrick Jouin, a former protégé of Philippe Starck's, to bring his highly contemporary, playful sense of design to bear on the classically inspired, traditional surroundings of the hotel's bar and restaurant. One of Jouin's most striking innovations is a long, illuminated bar sculpted out of sandblasted glass to look like an iceberg. It now draws a younger, fashionable crowd in the evening.

More important, especially for overnight guests, Delahaye undertook a complete renewal of the hotel's 144 guest rooms, paying particular attention to its 43 suites. Knowing that the suites needed a much more informal atmosphere, he called on two Parisian decorators, Bettina Mortemard and Marie-José Pommereau, best known for their work in private resi-

continued on page 74



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LEFT: Mirrored doors and gilt moldings highlight a sitting room in one of the 43 suites. The designers updated the colors for a modern touch.

BELOW: "The décor of the rooms combines the luxurious classical style of a palace with the feeling of a cozy private Parisian home," says Delahaye.



continued from page 72

dences, to take the starch out of the old décor.

"Bettina and I were thrilled to be let loose in such a grand establishment," says Pommereau. "We were a little overawed at first, but our brief was quite clear. We knew we had to work around the existing features: the classical cornices, moldings and fireplaces that give the hotel its fabulous Belle Epoque feel. Our role was to find the best ways of injecting that style with warmth and freshness. Basically, we put ourselves in the place of people who have come off a long flight and find themselves in a totally strange space for the night. At that moment real luxury is a feeling of familiarity, of being at home, even if they are thousands of miles away. So we tried to temper the grandeur of the Plaza Athénée with a sense of intimacy."

"We tried to temper the grandeur of the Plaza Athénée with a sense of intimacy," says designer Marie-José Pommereau.



RIGHT: The courtyard restaurant serves Mediterranean-style cuisine in the summer.

Some suites overlook the treelined avenue Montaigne, which runs from the Champs-Elysées down to the Seine.

continued on page 75

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COROT, Jean Baptiste Camille, 1796-1875, *"Souvenir de la Rotte, près Rotterdam"*, 1860-1865,
Oil on canvas, Signed "Corot" lower left, 20-1/2 x 29-1/2 inches

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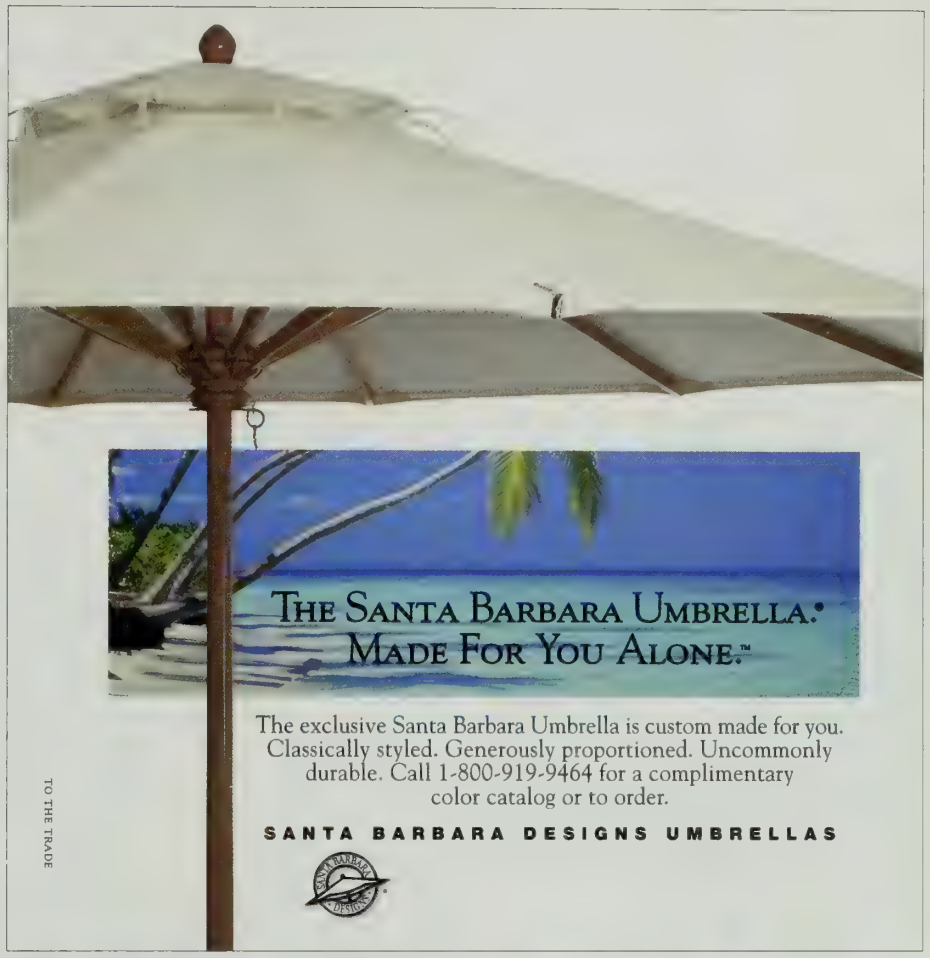
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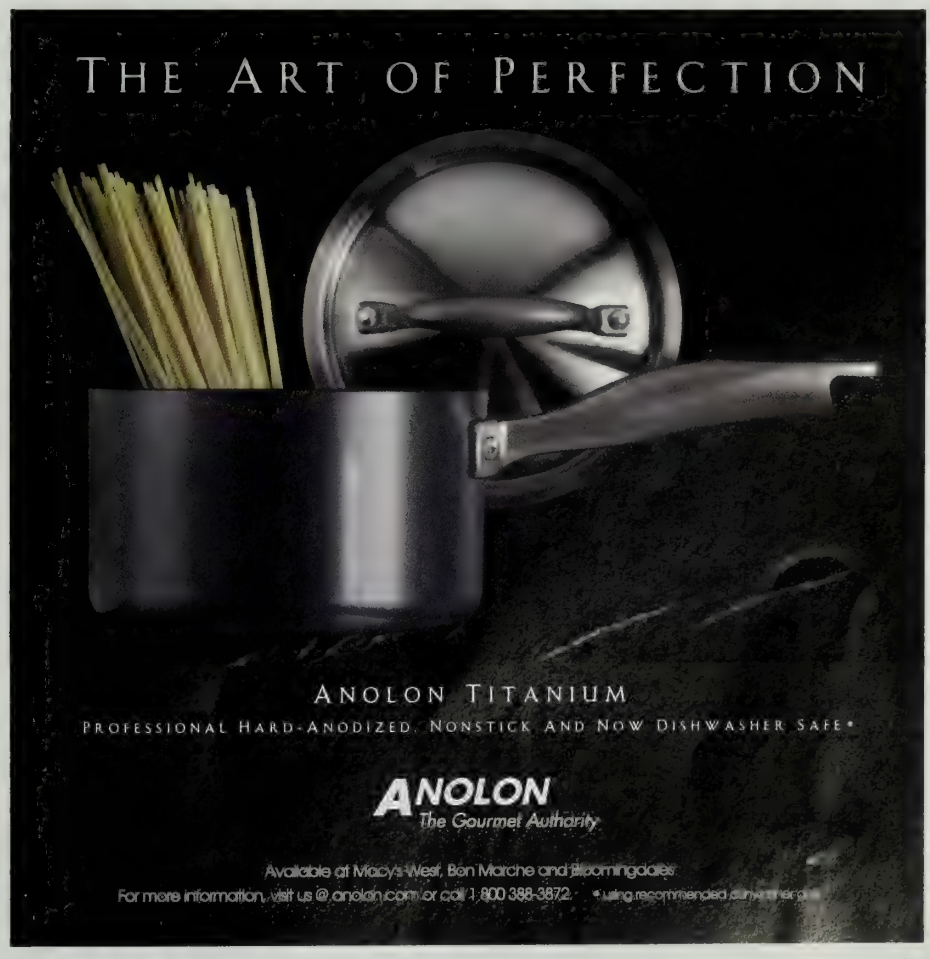
The chic avenue is lined with discreet-looking stores bearing the names of world-famous couturiers. The other suites look out onto the hotel's ivy-covered courtyard, which fills with birdsong in the morning and provides an ideal setting in warm weather for dining outside. During the winter the courtyard is turned into a sculpture garden where prominent artists are invited to exhibit selections of their work. These two distinct views and the correspondingly different qualities of light helped the two designers define the color combinations for each sumptuous room. Even so, a certain number of aesthetic challenges lay ahead.

"Getting an overall harmony of tones in a suite, from draperies to carpet via all the soft furnishings, can prove quite tricky," Mortemard explains. "The idea was to give each set of rooms a subtle but distinct identity, shading white into beige or deep orange into red. Once the lighting is right, there is so much you can do with the color and feel of fabrics. Our fabrics are specially woven for us—we have a wonderful silk-maker in Lyons, for instance—so we really have a free hand.

When François Delahaye took over the management of the Plaza Athénée, he saw that the hotel needed a radical renovation in order to keep its edge.

"The furniture and pictures in the rooms come mostly from the hotel's own collection, but as we went along, we often found we needed additional items," Mortemard continues. "So Marie-José and I spent every available moment scouring the antiques markets in and outside Paris to come up with the lamps, engravings and all those individual decorative touches we think will not only please the hotel's guests but make them feel as if they were in their own apartments—like real Parisians in Paris." □





Greg Jordan

The Man Who Would Not Be President





"I had a great civic impulse growing up," says Greg Jordan (above). "In my work now, there's an opportunity to do more than just make nice places for people to live." RIGHT: His design for a Jacksonville, Florida, house (see *Architectural Digest*, March 2001).

By Nicholas von Hoffman

GREG JORDAN GREW UP INTENDING to be president of the United States. Such boyish ambitions were nourished in Monroe, Louisiana, where his family lived. Monroe is a city in the northern part of the state, where Arkansas, Louisiana and Mississippi come together in an area known by the less-than-graceful name of ArkLaMiss. It is a place of hunting and fishing where the great world is far away.

"My dad left every Friday to go hunt or fish," Jordan recalls. "It was sort of gentleman hunting. I went because I had to, but I didn't go every weekend, because I found reasons not to." The fish Jordan wanted to fry were not to be found wiggling on his father's line, and the road to the White House did not seem to wind through the rough country where his father did his shooting.

"My dad was a builder, an engineer and a contractor. My mother worked for an architect. She was a designer." Thus Jordan, the man, comes by his vocation honestly, but Jordan, the boy, was having none of it. "I never thought I'd be doing this. I was going to be a lawyer, and this [design] was just a hobby. I said to my mom once, 'It seems such a logical thing; why didn't you push me toward it?' She said, 'You were so busy wanting to be the president that we never even thought about it.'"

The restless boy yearned to be gone from the placid life of rural Louisiana. "I wanted my parents to move to Paris. I wanted out. I wanted a bigger arena. I always felt like I was born in the wrong time, in the wrong place," he remembers. "When you're a kid, you're never satisfied. I lived in my mind and in books."

But when Jordan did leave the Deep

continued on page 82

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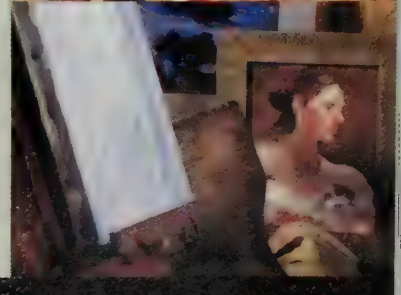
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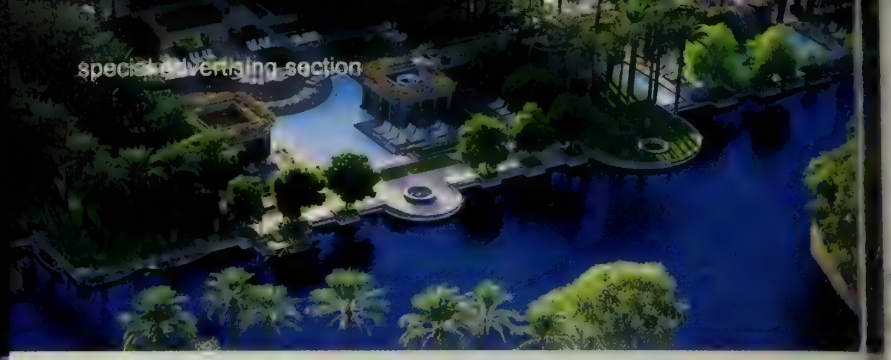


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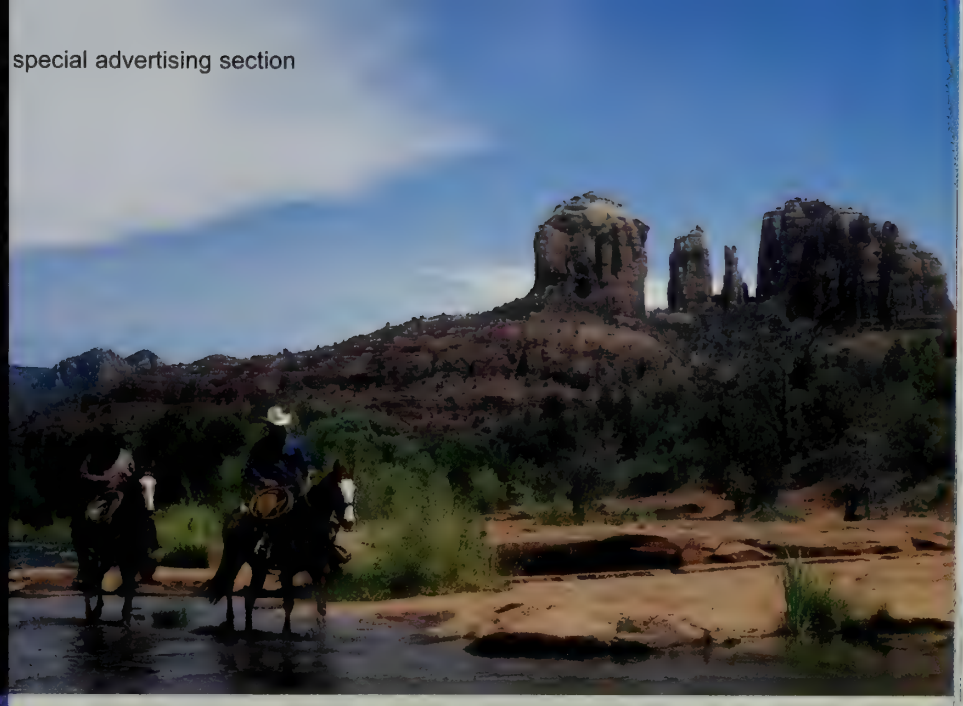
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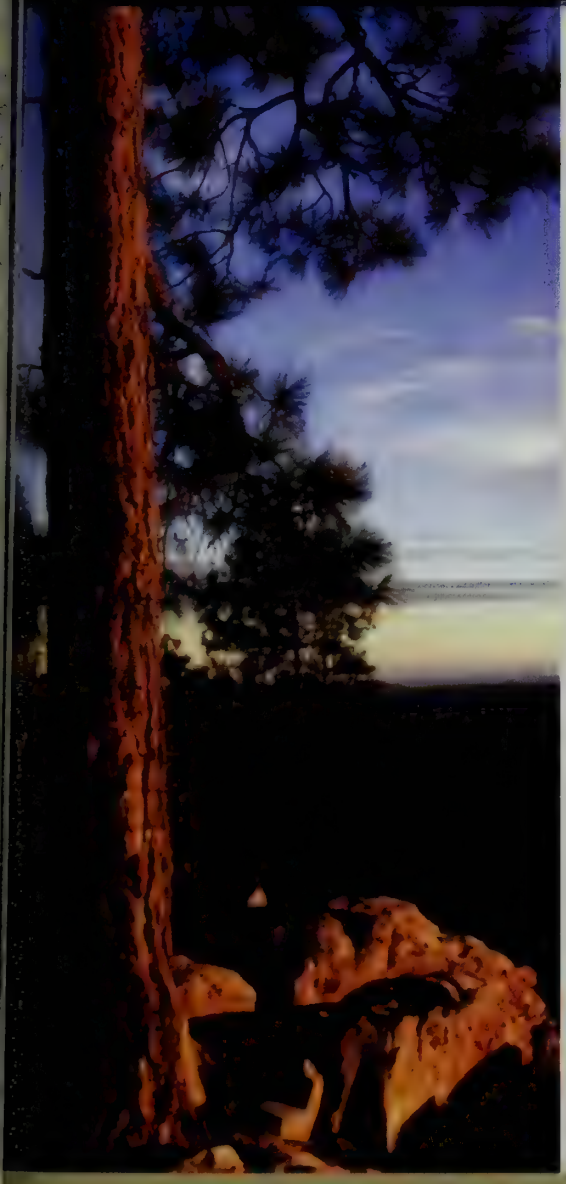
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Rio Rico resort, located just north of the Arizona-Mexico border on a hilltop overlooking the gorgeous southern Arizona terrain, offers culinary and cultural tours into Nogales, Mexico. Warren Weekes, Executive Chef of Rio Rico Resort, leads the tours into the border town and features a tour of the town, a cooking class and an unforgettable authentic Mexican food feast featuring carne asada, quesadillas and chimichangas.

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Located in the heart of Bisbee in Arizona's wine country, the Bisbee Cooking School lets participants explore the traditional flavors and the latest innovations of "New Southwest" food and wine, or learn classic regional specialties from New Orleans, Italy and France. Chef Helen Saul created the school to include creative and exceptional recipes, tastings and demonstrations. Each class concludes with one of the best meals in Southern Arizona, complete with appropriate wine.

Hot & Spicy Cuisine Course

This course in Yuma features a cultural experience in one of Arizona's oldest Gothic churches. This event teaches participants the fine art of creating traditional Mexican dishes and beverages. Taught by a local family spanning three generations, the course concludes with a serenade by a children's mariachi group and festive meal.

Le Cordon Bleu in Scottsdale

The "Sky Bridge Campus" in downtown Scottsdale features an 80-seat demonstration kitchen, cooking classes, celebrity chef demonstrations and more. And visitors can participate in the institute's Culinary Enthusiasts Weekend programs for non-professionals.

Arizona's many pleasures await. For more information, visit www.arizonaguide.com or call the Arizona Office of Tourism at 866-298-3793.

ARIZONA
GRAND CANYON STATE

The restless boy yearned to be gone from the placid life of rural Louisiana. "I wanted my parents to move to Paris," he says.



continued from page 76

South, it was not to slide back to the 1920s, when he would have liked to live, or to move to one of the world's megalopolises. "I went to Indiana, to Wabash College, one of the smallest liberal arts colleges for men still around," he says. You might think that this tiny institution in an Indiana cornfield would have been as confining to Jordan's spirit as anything he had to confront back home, but, no, for him the college was perfect. "It's totally uncompromised, and that's what I was looking for. I had an amazing, amazing education."

But Jordan's vocational struggles were not over. "My dad was hell-bent on my being a lawyer. He wanted me to work with his best friend, who is a lawyer, and hunt and fish and be a country squire. In the swamps." For this to happen, Jordan would have had to return to graduate school in his native state, "because, you know, we have the Napoleonic code here. So I thought, Okay. I went back and attended law school for a year. It was interesting, but it wasn't what I wanted to do. I wanted to be in New York." It was infatuation at first sight. "I first went to New York when I was 18. And that was it!"

To visit the museums, to take advantage of the riches open to anyone interested in design or the graphic arts?

"No! I plunged into the parties! The energy. I was living the fantasy. I had been in cold storage for 18 years."

continued on page 84

ABOVE: The living room of a 1993 project in New York's Hudson Valley. BELOW LEFT: Jordan imbued the dining room of a Long Island residence with "warm, earthy colors" (*AD*, November 2000).

BELOW: He combined French and English antiques and a bed made with 19th-century American bedposts in the master bedroom of an 1830 Hudson Valley house (*AD*, October 1997).



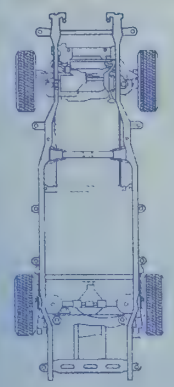


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continued from page 82

Part of the fantasy, it seems, was to "write the great American novel. It was read by Brendan Gill. It's sitting on my desk at home. One day maybe I'll fix it up, and we'll see what happens. It's called *Burial at Sea*. It's a vain attempt at a coming-of-age story."

While Jordan was trying to write about his growing up, he had to keep body and soul together. "I did freelance work for a design firm. They found out I could hang chandeliers and I could do the heavy work like electrical. I was the troubleshooter. I was a jack-of-all-trades. It was the most natural thing in the world for me, because it's what I knew how to do."

Jordan came equipped to enter the business, for he had not spent his childhood studying the diplomatic history of the United States or some other such. Quite the contrary. Without realizing it, he had been apprenticing. "I spent all my summers after I was old enough to hold a broom on construction sites. Every summer it was something different: One summer I laid brick. One summer I worked with an electrician. One summer I built roads. Then at night I did house plans and laid out furniture—that was sort of my secret hobby."

"I spent all my summers after I was old enough to hold a broom on construction sites. At night I did house plans and laid out furniture—that was my secret hobby."

In retrospect, the path he trod is clear enough for Jordan: "I was going to write a book and change lives and make a big impression, but one thing led to the next, and all of a sudden I was doing freelance design. And one day I said to the universe, 'Enough is enough. Just give me a sign, and I'll never look back.' The very next day my phone rang. Two total strangers called and asked me to help them with their apartments. And I have really never looked back."

Today Jordan has a staff of 16, including four architects. "At one point we were 35, but then it had become a factory. Over the last five years I've been getting things streamlined. There's plenty of work for everyone. That's why I don't feel real competitive. We all get the jobs that we are supposed to get."

As for the future? Well, the West is still golden. "I've opened an office in L.A., and I've bought a midcentury house there. It's going to be an expression of me, of me in California, of taking my show on the road." □

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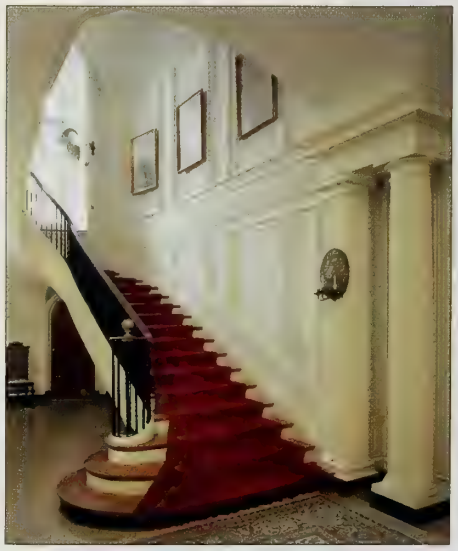
By Peter Pennoyer



William Adams Delano and Chester Holmes Aldrich were among the most successful of the generation of architects who took European and classical precedent and forged a personal interpretation of house architecture during the first half of the 20th century. Along with David Adler, Charles Platt, John Russell Pope and Harrie T. Lindeburg, they created houses that transcended stylistic labels. Moving beyond the grandeur of the Beaux Arts style of Richard Morris Hunt and the rigor of the academic classicism of Charles McKim, Delano and Aldrich produced a particularly modern and American architecture informed by history.

To say their careers were charmed is an understatement: They met at the office of Carrère & Hastings in 1898, drafting the firm's plans for the New York Public Library competition. The design won, and the apprentices pledged to form a partnership when each had completed his studies at the Ecole

continued on page 88



High Lawn

Above: Delano & Aldrich were commissioned to build a 32-room "cottage" in Massachusetts for the great-granddaughter of Commodore Vanderbilt in 1908. Left: Columns support the ceiling of the main hall.

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William Adams Delano (left) and Chester Holmes Aldrich (right) agreed to establish a partnership upon Delano's graduation from the Ecole des Beaux-Arts in Paris.

continued from page 86

des Beaux-Arts in Paris. As with other gentleman architects, family connections brought their early important commissions. Soon after founding their firm in 1903, Aldrich designed a new house for John D. Rockefeller at Pocantico Hills, New York, while Delano won the commission for The Walters Art Gallery, a new museum in Baltimore. Stunned by his good fortune, Delano thought this assignment "an outstanding example of faith, hope, and courage, for neither of us had built even a chicken coop."

As its reputation spread, Delano & Aldrich soon displaced McKim, Mead & White as the firm of choice for New York City clubhouses and, in turn, their members' houses. Each house was painstakingly developed. To reach the point where the partners felt they could approach the design of the house "from the artistic point of view," they asked for the client's entire wish list on the table. The firm published a guide for their clientele called *For You to Decide*. The 40-page booklet established the firm's view that the architect should be in charge of all interior and landscape architecture and reviewed all the particulars of the house, from heating systems to floor finishes to appliances. While the architects were clearly impatient on some subjects—"Some people want a burglar alarm installed, others prefer the burglar"—they gave trenchant advice, still relevant today, on such subjects as the relative merits of casement windows versus double-hung windows.

Delano, who was by far the more productive partner, favored his own version of the

continued on page 92





Willard D. Straight House

Above: The marble-trimmed mansion designed for Straight and his bride enjoyed the northernmost position on New York's Fifth Avenue at the time. Right: In the entrance, the circular main hall was ornamented by painted rondels and a patterned marble floor.



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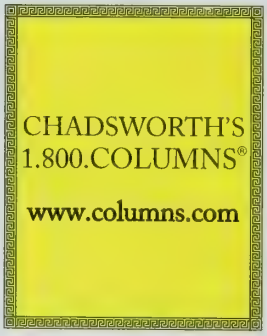
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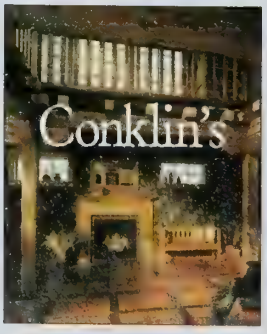
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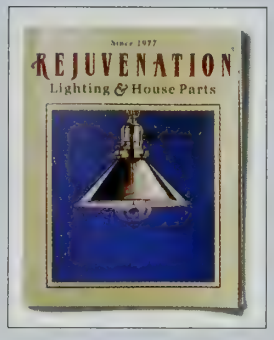
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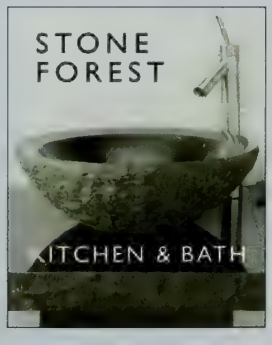
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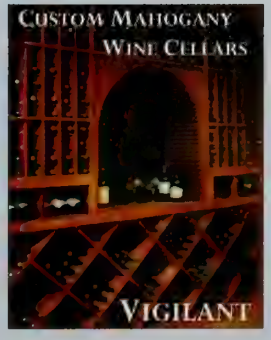
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Oak Knoll

Right: A classic portico punctuates the façade of a Mill Neck, New York, residence. Far Right: Ironwork by Samuel Yellin. Below: The dining room was paneled with murals in the manner of 18th-century pastorals.







continued from page 88

Georgian style. In 1908 he built High Lawn, a Lenox, Massachusetts, house, as a wedding gift for William B. Osgood Field and his wife, Lila Sloane Field, a great-granddaughter of Commodore Vanderbilt's; it was Delano's most elaborate variation of this type. With its huge French doors surmounted by bas-reliefs by Gertrude Vanderbilt Whitney, brick façades framed by limestone quoins, and full columns lining the main hall, the house held its own at the foot of a vast reflecting pool and the panorama of the Berkshires beyond. Delano would go on to design a number of Georgian-inspired estates in which he distilled traditional models more dramatically. At Woodside, for James A. Burden and his wife, Florence, in Syosset, New York, in 1916, he incorporated the spirit of Annapolis's Whitehall, a 1760 plantation house, into the design. Its central block and flanking wings were simply detailed, with intricate brickwork replacing full-scale classical ornament. For Yale classmate Robert S. Brewster and his family, Delano designed Avalon (1910) in Mount Kisco, New York, in the vocabulary

continued on page 94



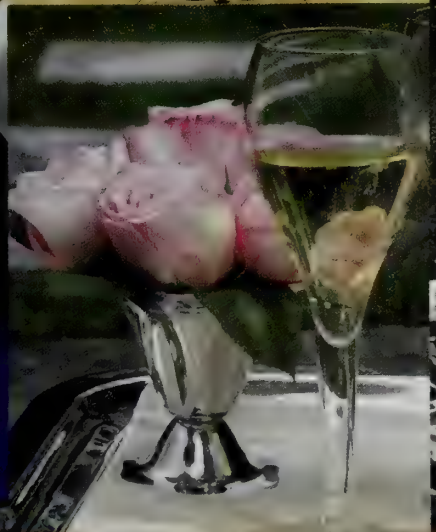
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Delano called his first commission "an outstanding example of faith and courage, for neither of us had built even a chicken coop."

AVALON
BELOW: The entrance loggia and garden. The owners requested a fireproof replica after the Mount Kisko, New York, original was destroyed in a fire. RIGHT: A view from the pool pavilion.





continued from page 92

of an 18th-century manor house. With its plain stucco walls, steeply pitched slate roof and prominent cornice decorated with urns, the house captured the essence of the noble French house.

In 1913 Delano was given complete freedom in his design of a studio for sculptor Gertrude Vanderbilt Whitney in Westbury, New York—"She showed me a bit of woodland she had picked out . . . told me a little of what she wanted, left everything to me, and took a steamer to Europe." For Whitney, Delano designed a rare iconic Palladian set piece. This pure bold style became the basis for his house in 1916 for Bertram G. Work, president of the Goodrich Rubber Company, in Mill Neck, New York. Known as Oak Knoll, Delano's stucco pavilion, punctuated by a classical portico set in a colossal arched niche, was ingeniously set into the crest of a hill overlooking Oyster Bay and surrounded by gardens.

In over 40 major house commissions, Delano & Aldrich moved from a relatively careful approach to historic style to an almost pure abstraction. The partners always brought the principles of symmetry to their work. By 1929, when the world changed, they were producing a far richer architecture than their modernist contemporaries. As house commissions dwindled during the Depression, the firm applied its formidable planning and compositional skills to a wide range of public projects. □



WHITNEY STUDIO
RIGHT: Gertrude Vanderbilt Whitney's studio on the family's Long Island estate. The landscaping was designed to curve inward to provide a sanctuary for the artist.

Peter Pennoyer and Anne Walker are the authors of the book The Architecture of Delano & Aldrich, *to be published by W. W. Norton & Company in March 2003, from which this article is adapted.*

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continued on page 100

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ISLE OF HARRIS Scottish Baronial Style in the Hebrides



In 1865 the fifth Earl of Dunmore commissioned Scottish architect David Bryce to build Amhuinnsuidhe Castle on the Isle of Harris, in the Outer Hebrides, off the northwest coast of Scotland. Today the estate comprises more than 55,000 acres of mountainous peaks, sandy beaches and inland lochs. A sheltered bay, 30 yards from the castle, provides salmon and sea trout fishing. Forest covers some 35,000 acres on the western and central parts of the estate. On the castle's first floor, rooms designed to accommodate hunting and fishing gear join two wine cellars and a kitchen. The second floor has a billiard room that opens to a library with a connecting study and a dining room with paneled walls. A drawing room has a fireplace and bay windows overlooking the sea. A three-bedroom nursery wing and the master bedroom, with views of the bay below, highlight the third floor. In addition, there are eight cottages, each with at least one bedroom, on the property. The castle is made of sandstone and has been recently modernized. $7.228 million. *For information, call our Hot Line, 212-286-6803, x0416.*

MANHATTAN
An Art Déco Triplex with River Views on New York's East Side

Architect William Lawrence Bottomley designed a triplex for himself near the East River in Manhattan in 1931. The first floor has an oval library with a powder room and a large closet. A central gallery on the second floor opens to a paneled living room (right) with a fireplace and French doors that lead to a balcony overlooking the East River. Also on the second floor are a large formal dining room, with a bay window that offers views of the cobbled courtyard below, a breakfast room and a kitchen. An Art Déco oval staircase grants access to the third floor, where three bedrooms, each with a private bath, are found. $7 million. *For information, call our Hot Line, 212-286-6803, x0417.*



ISLE OF HARRIS: COURTESY KNIGHT FRANK. MANHATTAN: COURTESY JUNG MAGNONO

continued on page 102

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Took care of their
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So why will one
leave his family with every
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A Tale of Two Houses

JOINING A PAIR OF SAN FRANCISCO GEMS BECOMES AN ART FORM FOR ANN AND GORDON GETTY

Interior Design by Ann Getty and Associates
Text by Judith Thurman/Photography by Mary E. Nichols



When their youngest child finally leaves the nest, most couples heave a sigh, pour a drink, then reassess their housing needs. Many decide that it is time to trade a sprawling old place filled with the accretions of a lifetime for some nice, low-maintenance condo overlooking a golf course. Not, however, Gordon and Ann Getty, who defy typecasting in so many respects. How many billionaire philanthropists forsake the business world, as Gordon Getty did, to study classical music, becoming internationally acclaimed composers of operatic, chamber and orchestral works? How many society beauties famous for their parties and their patronage of the arts are, like Ann Getty, students of paleoanthropology whose "happiest moments" have been spent traveling to remote digs in Turkey and Ethiopia?

Ann Getty has since trad-

ABOVE: The drawing room of Ann and Gordon Getty's house overlooking the bay in San Francisco's Pacific Heights district. Noted collectors, the couple have filled the residence with rare items such as a 1675 console attributed to Grinling Gibbons. Scalamandré drapery silks.

"One doesn't need a good reason for *everything* one buys," says Ann Getty, who runs a design firm and conceived the interiors. LEFT: Jacques-Emile Blanche's circa 1910 portrait of Nijinsky is in the drawing room. John Vardy created the gilt-wood armchairs for Lord Spencer.





The combined houses now constitute one of the most palatial private homes in America.

ed a discipline in which, she notes, "there are no artifacts —it's mostly geology" for a professional career in interior design, but she is still intrepid. "With the four boys grown, we realized that we needed *more* room," she says with a laugh. As the couple already owned one of San Francisco's grander residential landmarks, and the city's strict building codes prohibited vertical expansion, it wasn't obvious how they might enlarge it. Then the neighbors obliged by deciding to move. The combined houses now constitute one of the most palatial private homes in America.

The Gettys, both native Californians, settled in Pacific Heights some 30 years ago. Their original house was built shortly after the earthquake of 1906 by Willis Polk, an architect of the city's reconstruction whose residential work often incorporated an eccentric mélange of European architectural references. The property, says Ann Getty, "was something of a pastiche, albeit a charming one, that consisted of a little Adam, a little Tudor, with wall-to-wall carpeting and French chimneypieces in odd places.

Dominating the drawing room are 18th-century European furnishings. The circa 1770 giltwood stools with lion's-paw feet are English. The circa 1740 giltwood chandelier, originally from the collection of the earls of Shaftesbury at St. Giles's House in Dorset, is from Sotheby's.



JIM McHUGH

The dining room, on the other hand, was as devoid of detail as a cardboard box." Her sumptuous décor took decades to evolve, acquiring its richness the way a pearl acquires its luminosity—nacreous layer by layer. "It was a rather organic process," she continues. "I never had a master plan: Each major purchase and decision influenced the next one. As I remind eager clients, complexity in design, as in any art, demands patience. If you coordinate too much, the effect is stilted. I value the depth that time and serendipity give to a room, and what I hate most is to repeat myself. That's probably why I admire the eclectic mix of comfort and formality in great English houses. They never feel quite finished."

Integrating her own two great houses was a challenge that Ann Getty, a connoisseur of stony excavations and spartan campsites, particularly relished. The façades,

LEFT: Ann Getty sits in one of a pair of George II japanned chairs, which she is reproducing for her recently launched line of furnishings, Ann Getty House. BELOW: In the dining room, an 1819 French chandelier with a fishbowl, from Sotheby's, joins a Regency table and Louis XV chairs. "I love the light of San Francisco," says Ann Getty. "You could paint a room black, and it would still glow." OPPOSITE: A corner of the dining room is outfitted with panels from a circa 1720 German chinoiserie screen. A Louis XV girandole rests on a Boulle cabinet, from Sotheby's.







"There are many routes to serenity, and providing intense delight—a feast for the eyes—is one of them."



LEFT: Above the music room fireplace is John White Alexander's 1898 *A Ray of Sunlight (The Cellist)*. The ottoman and patchwork draperies once belonged to Rudolf Nureyev; the 19th-century Russian carpet was the Duke of Hamilton's. Steinway & Sons grand piano.

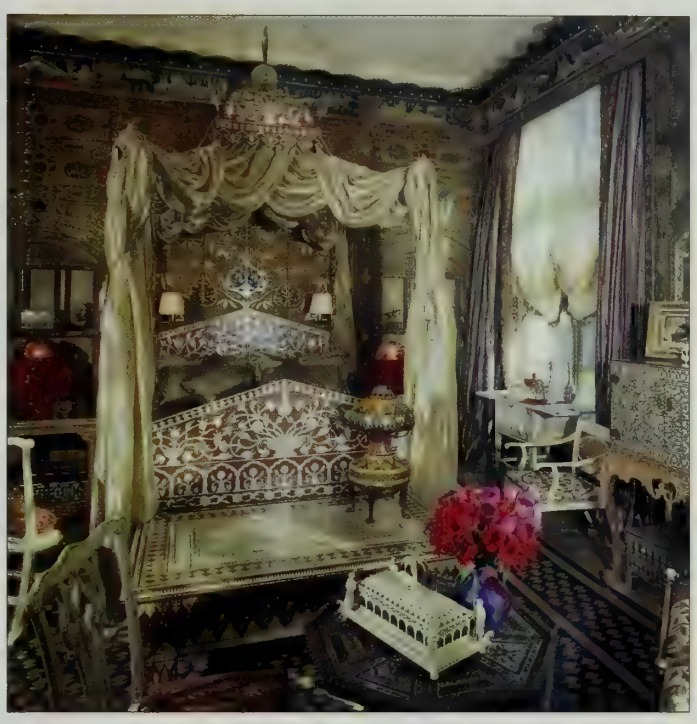
ABOVE: A collection of Italian paintings, most by Canaletto, including the circa 1740 *Entrance to the Grand Canal: Looking East*, is in the music room. On the Pierre Garnier desk are rock-crystal obelisks and spheres. The mahogany saloon chair, at right, also circa 1740, is English.

one Georgian, one Palladian, were difficult enough to conjoin, but moving staircases, leveling floors, consolidating systems, replicating details and creating an illusion of seamlessness from the disarray of parts was a daunting exercise both in earthmoving and in diplomacy. Getty is not a woman who understands the word *impossible*. "We transformed our former living room into a music room," she says, "and when we had a problem with the placement of the doors—they were spoiling the symmetry—and the architect told me there was nothing I could do, I hired an engineer who built us a disappearing wall. When it's retracted, we have a private theater large enough for concerts or receptions, and when it's closed, the space has the balance of a classical salon."

Her husband observed these metamorphoses with a dry wit that helped her to keep her own sense of proportion. He once dismissed a



OPPOSITE: The circa 1770 painted and gilded domed canopy bed in the master bedroom was designed by Thomas Chippendale and belonged to Lord Harewood. Edgar Degas's circa 1882 *Femmes Assises sur l'Herbe* hangs at left; below it is his 1882–85 *Deux Femmes Causant*. At right is a 1969 untitled pencil-on-paper drawing by Balthus.



RIGHT: Syro-Turkish paneling from the 18th century lines a guest room. At the foot of the mother-of-pearl-inlaid bed is an 1890–1900 Tiffany Favrile glass Moorish-inspired lamp. BELOW: Marble 1940s elephants from India punctuate the walkway to the indoor pool off the courtyard.

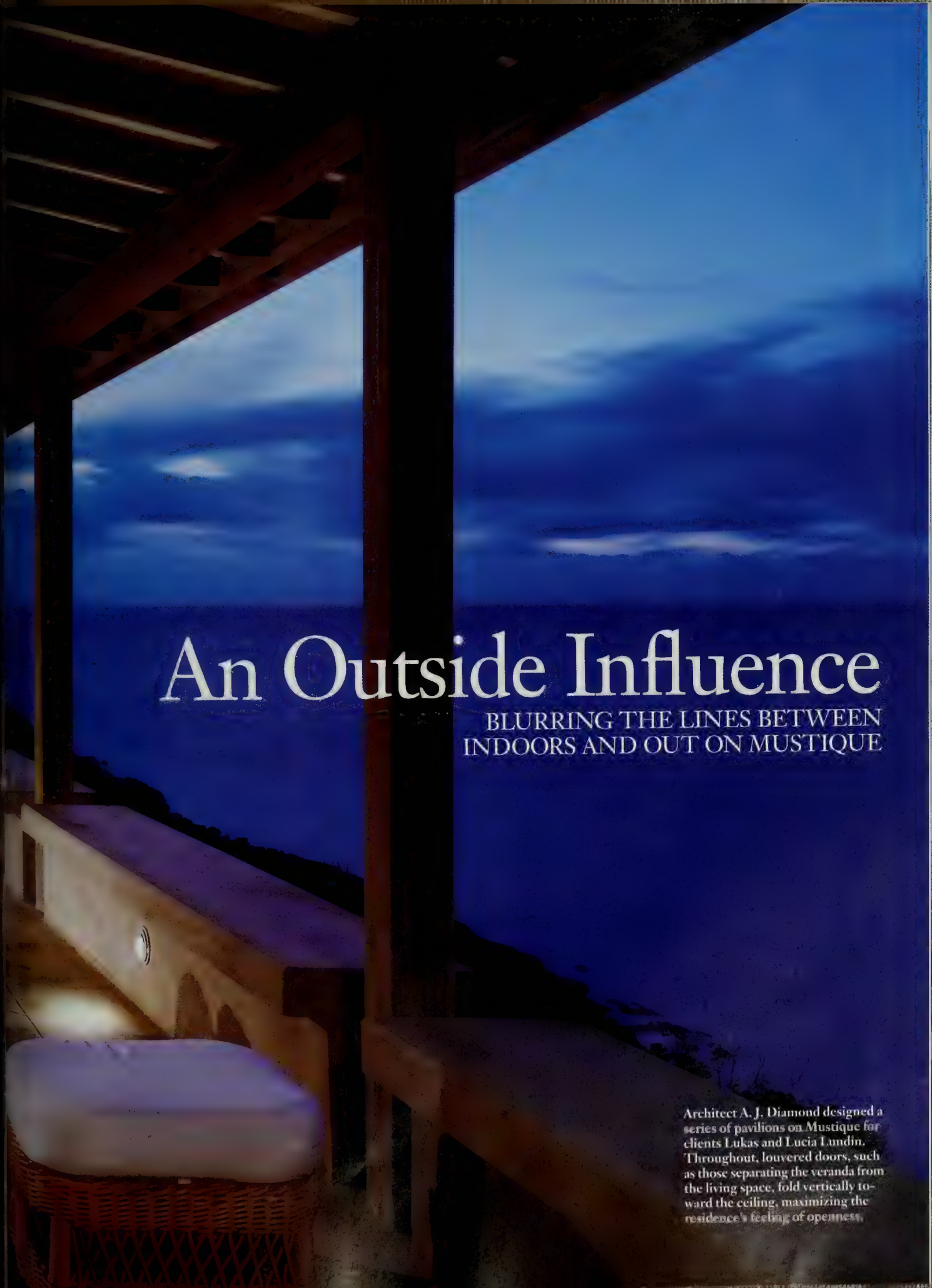
dealer's dubious claim for the exalted provenance of an old table as a "load of Boulle," and he called the miniature courtyard garden they acquired with the second house "our polo grounds." It did, however, permit the couple to indulge their mutual desire for an indoor swimming pool, which Getty gave an East Indian flair—"The health-spa look is so sterile"—and to install a trellised gazebo that, she says, "is used mainly as a playhouse for our grandchildren. The photographs don't show you its most glamorous feature: their plastic slide."

Gordon Getty, according to his wife, "loves his house,

continued on page 187







An Outside Influence

BLURRING THE LINES BETWEEN INDOORS AND OUT ON MUSTIQUE

Architect A. J. Diamond designed a series of pavilions on Mustique for clients Lukas and Lucia Lundin. Throughout, louvered doors, such as those separating the veranda from the living space, fold vertically toward the ceiling, maximizing the residence's feeling of openness.

Architecture by A. J. Diamond
Interior Design by A. J. Diamond and John Stefanidis
Text by Stephen Drucker/Photography by Durston Saylor





There are no strangers on Mustique. Slip in on a yacht, or tiptoe into the Cotton House, and your presence will be noted before the ice in your first drink has melted. The doors here are never locked; some people don't even have doors. There are fewer than 100 houses on the island, and even when the last acre is developed, as it probably never will be, the Mustique Company—the island's Parliament, Vatican and board of directors—insists that there will never be more than 120.

Building here is best left to someone who understands the finer points of life on a uniquely private island in the Caribbean. Mustique is not St. Barts. "Mustique is not here for cha-cha-cha. In order to have a place that's unspoiled, you have to take a lot of care of it," says architect A. J. Diamond, who has just completed a new winter residence for Lukas and Lucia Lundin, of Vancouver, British Columbia.

Diamond, a principal of A. J. Diamond, Donald Schmitt and Company, of Toronto, built a house for himself on Mustique more than a decade ago, another very subtle piece of architecture with nothing to prove. He called it Simplicity (see *Architectural Digest*, August 1994). Simplicity was what the Lundins wanted, too, and they found it at the house that has been named Alumbrera. High on a ridge overlooking Macaroni Beach, it's a series of pavilions and perches carefully placed on a steep hillside, all connected by staircases and retaining walls. There's a pavilion for living and another for dining; there's a bedroom pavilion comprising two master suites and a pair of children's bedrooms; and

The residence sits on a lush promontory just above the tip of Macaroni Beach. ABOVE: "It's really just a collection of pavilions and verandas," says Diamond. "The overarching roofs, aside from the protection they offer, control the circulation of air and create a welcoming shade."



RIGHT: The high verticals of retaining walls are juxtaposed with the low horizontals of the stairways that they flank. "There's a kind of sculptural interplay between the different planes, and especially between the shadows that are being cast upon them," says Diamond.



there's also a kitchen somewhere underneath all the bougainvillea. One stair leads down to the infinity-edge pool, and another to a crow's nest fitted with a circular banquette.

All very romantic—for everyone but the pragmatist who had to create it. The site was so steep as to be virtually unbuildable, and trade winds batter it relentlessly. A lesser architect, bent on teaching nature a thing or two, would have simply leveled the ridge, dropped a château or palazzo onto it and told the clients to keep the windows closed and the air-conditioning on. But Diamond, who regards air-conditioning as "a drug to counteract the pain" of lazy design, doesn't believe in fighting the environment: "The essence of design is making virtues out of necessities. How do you make the house ride the site? How do you defend against the trade winds and

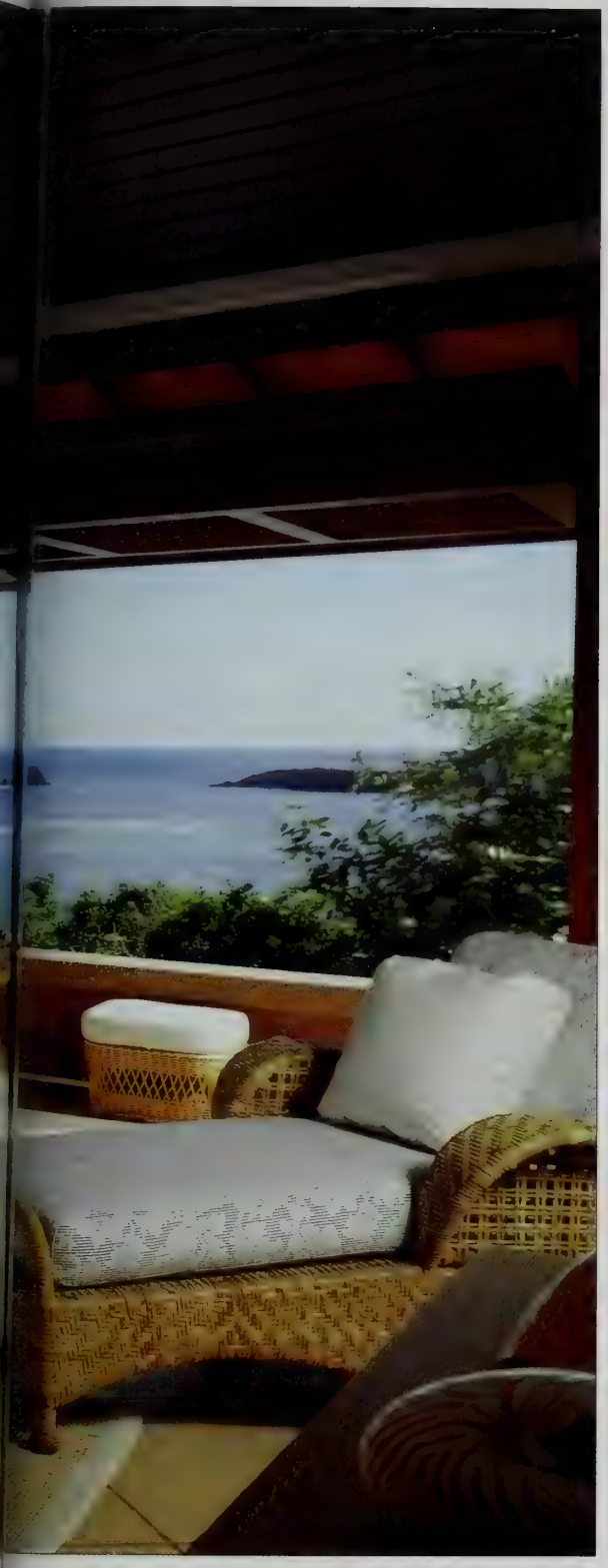
English decorator John Stefanidis designed the freestanding furnishings, including the living room's small dining table and chairs. "We'd gone to school together and had always wanted to work together," says Diamond. The antique plantation chair was found in Nova Scotia.



A separate guest suite sits at the eastern end of the complex. "I provided the largest apertures possible, to gain the most benefit from the panoramic views," Diamond says. He installed windows sparingly, placing them only where buffeting trade winds were an issue.

cool the rooms with the gentler winds? And how do you do all of this elegantly?"

Somehow he did, with a piece of architecture that seems as natural to Mustique as the Empire State Building is to Manhattan. From the carport, a long staircase—Diamond calls it a causeway—descends the ridge. Eventually it deposits you in a courtyard. All around are the airy pavilions, not laid out in some rigid Cartesian plan but angled this way and that. A foundation of local stone makes each building look firmly grounded. Big roofs and deep overhangs define, protect and shade the pavilions. Those great roofs, worn as lightly as Audrey Hepburn wore a picture hat, are engineered to Florida hurricane standards, with decorative framing designed to withstand 120-mile-per-hour winds.







Between foundation and roof is only the barest suggestion of a house. Beautifully proportioned spaces are open on as many sides as the winds comfortably allow; some are open on all four. Louvered teak blinds fold up like garage doors and, says Diamond, "come down at the touch of a finger." There's almost no glass—only where the wind makes it unavoidable—and high tray ceilings are naturally ventilated so as not to trap heat. That's all the air-conditioning anybody needs.

For the interiors, Diamond suggested using a friend; the friend happened to be John Stefanidis. How often does one of the most celebrated English decorators simply fall into your life? The Lundins recognized their good fortune. Stefanidis brought a Mediterranean flavor to the project, artfully draping mos-

Top: "To ground the house in the landscape, we used rock excavated from the site for the base." Above: A master suite opens onto a courtyard featuring an outdoor shower. "It's very important in a vacation house that each bedroom have its own private outdoor space."



ABOVE: A circular lookout off the living room pavilion "softens the extreme edge that marks the relationship between the lines of the house and the lines of the landscape," says Diamond. He designed the copper pineapple lanterns; the floor is laid with river stones.

quito netting over vast white beds, introducing classic furniture (like his Malcontenta chairs) and mixing some especially wonderful blues and greens. Lucia Lundin has the highest regard for his sense of scale: "The sofas are so inviting. To get the proportions right in rooms of this size is very hard."

Alumbrera was four years in the making. "It was like building a yacht," Diamond says. "It's 13 degrees north of the equator. The UV light and sea blast destroy everything. The termites nibble on concrete." The only materials that will survive such conditions are, he says, high-grade stainless steel, chromed brass, high-quality plastics and certain tropical woods like teak, *ipe*, Spanish cedar and Honduras greenheart, a wood so heavy it doesn't float. "We not only had a talented architect, we had a valuable adviser, from our door latches to our car," Lucia Lundin says.

Call it Simplicity II. From that first walk down the long staircase, the Lundins' trips here are pure bliss: lazy days of yoga in the open air, unhurried meals with family and friends, and hour after hour on the big, juicy banquette at the lookout, stargazing.

But even on Mustique, life cannot always be bliss. "I cry," says Lucia Lundin, "every time we leave." □


Diamond doesn't believe in
fighting the environment: "The
essence of design is making
virtues out of necessities."

Theme and Variations

A MIDWESTERN RESIDENCE PLAYS WITH COLOR AND CLASSICISM



Interior Design by Thomas Britt, ASID
Text by Michael Ennis
Photography by Scott Frances

"We gave it a clean, swept look," Thomas Britt says of a Georgian-style house he and his associates, Valentino Samsonadze, Cathleen Quinlan Hodgson and Peter Napolitano, designed for a couple in the Midwest. BELOW: An antique dhurrie runner adds color to the stair hall.



ABOVE: The living room's seating arrangement "floats in a scheme of white, ivory and taupe," says Britt, "with the patterned rug offsetting the neutral palette." A Joe Andoe horse painting is at rear. Brunschwig & Fils fabric on sofas and ottoman. RIGHT: The front façade.



Perpetually on the go, designer Thomas Britt always travels with one essential: a keenly honed classical sensibility that he transports across multiple time zones—and cultures—with unfailing aplomb. "Classicism can be adapted to anything," observes New York–based Britt, whose clientele stretches from East Asia to the West Coast. "It can range from the ex-



tremely informal—a Napa Valley house or a vacation house in Colorado—to a seaside palace or a Fifth Avenue apartment or an elegant urban house in the Midwest. You adapt the same principles of scale."

Of course, it's one thing to understand principles of scale and quite another to scrupulously adhere to them in a postmodern age where what passes for classicism is often little more than a one-size-fits-all ornamental veneer. Britt, by contrast, unerringly turns out interiors that are classical to the bones, as deftly balanced and cleanly composed as a Palladian villa or a Poussin landscape, no matter how wide-ranging the clients' interests and how challenging the scale. Case in point: the expansive new Georgian-style house that Britt recently completed in a midwestern suburb.

"The clients are young, and they wanted a very fresh look, very spacious, with only a few antiques dropped here and there," explains Britt. "They also wanted to incorporate the husband's collection of western art." In lesser hands that might have been an excuse for an incoherent, merely "eclectic" mismatch, but Britt and his design team—senior associate Valentino Samsonadze and as-







TOP: The hall between the library, left, and the dining room "has drama and style," says Britt. ABOVE: "A lighthearted atmosphere enhances the western art," Britt says of the library, where a Dan Mieduch painting hangs above the sofa. Brunschwig & Fils sofa, chair and ottoman fabric.

sociates Cathleen Quinlan Hodgson and Peter Napolitano—skillfully knitted together the disparate elements without abandoning their classical ideals.

The interior architecture opens on a bravura note, with what Britt describes as "a sensational staircase, something out of a 1940s Hollywood movie." The large stair hall gives a preview of his design synthesis: an 18th-century English equestrian painting, a Regency lacquered cabinet and a blue-and-yellow dhurrie rug with pale terra-cotta accents—all carefully selected to hold their own against the ambitious scale of the architecture. In the adjacent living room, combed-



plaster walls and subtly textured draperies in a play of white, taupe and ivory provide a stage for the drama of chairs and pillows in robust blue stripes and plaids. "There's nothing against the walls," Britt says of the living room arrangement. "The entire seating area seems to float."

The dining room, on the opposite side of the stair hall, is the most formally Georgian-style setting in the house but nevertheless preserves an essentially relaxed ambience. Britt supplemented the couple's collection of Chinese porcelain and 18th-century English furnishings with mahogany consoles at either

The dining room is "cheerful and relaxed, with formal undertones," says Britt, who painted the walls "a wonderful citron yellow." The table and the chairs, covered in a Clarence House fabric, the torchères and the console at right are all 18th-century English.

Britt composes almost symphonically from room to room, varying the clients' preferred blue-and-white palette.



RIGHT: "This intimate room works in conjunction with the master bedroom," Britt (below) says of the study. A portrait by Maher Marcos is over the fireplace. The bronze, left, is by John Hampton. Schumacher chair and ottoman chenille. Waverly valance and drapery fabric.



end of the room. Hanging above each console is a Britt-designed mirror, a pairing that provides a dramatic cross-reflection. Broadly striped blue-and-white upholstery and drapery fabrics echo the living room motif, but Britt chose a luminous citron yellow for the walls, noting that it "gives the room a beautiful glow."

Britt composes almost symphonically from room to room, repeating sequences of paired furnishings or varying the clients' preferred blue-and-white palette —from the strong contrasts of deep blue in the living room to a celestial blue in the master bedroom. Variations on red recur in a carefully measured cadence: Terra-cotta tones in the dhurrie rugs in the living room and the stair hall are picked up again in the red robes of the Chinese ancestor paintings in the large hall that links the stair hall, the dining room and the library; the red movement crescendos in an engagingly intimate breakfast room. "We painted it a rich Pompeian red that could also be a Native American or Chinese red," Britt notes.

While the tricky fusion of Far East, Old West and Old World is hinted at throughout the house, the crossing of cultures reaches a remarkable culmination in the library. Pickled-pine pilasters and paneling are classical, yet rustic enough for a collection of western landscapes and equestrian bronzes; the red, white and blue geometries of the carpet and the upholstery fabric harmonize with boldly patterned Native American artifacts. Gothic Revival Windsor chairs and a pair of Chinese tables add to the exotic flavor.

The library serves as the exclamation point—what Hodgson calls the "Britt kick"—to a design that extols a bona fide classicism while underscoring the owners' own tastes. But to Thomas Britt's well-traveled eye, it all gets back to the fundamentals: balance, composition and, above all, scale. "The house is large-scale classical architecture, and we did the furnishings on a large scale," Britt summarizes matter-of-factly, "making it feel very relaxed and easy and inviting." □

OPPOSITE: "We wanted to create a serene but perky master bedroom, in shades of blue and white," says Britt. Three Onik Sahakian artworks are near the bed. The striped bedcovering, headboard and banquette fabric is from Manuel Canovas. Stark carpet.





Fade to Green

PRODUCER DAVID PUTTNAM'S REFUGE IN THE IRISH COUNTRYSIDE

Architecture by Gumuchdjian/Landscape Design by Verney Naylor
Text by Elizabeth Lambert/Photography by Giancarlo Gardin

"We bought the view," explains David Puttnam, "a wonderful view of the River Ilen curving its way through these West of Ireland hills in a way that strikes an instinctive response in us all.

"Film directors use exactly that path through a landscape whenever they want to move an army across the screen—close-up detail shots, bottom right, troops march down an S-curved road, then disappear into the distance, top left. Spartacus, Napoleon—they've all tromped off in that direction," he continues. "It's a device to emphasize scale and depth; it works on film, and it works in a landscape.

"We bought the house, we bought the 13 acres, but, most particularly, we bought the view."

This is a film man talking. Puttnam produced *Chariots of Fire* and *The Killing Fields*, among others, and he was head of Columbia Pictures in Hollywood.

As with his films, so with the view. Stick to the plot. That master view decided all, and Puttnam and his wife, Patsy, a clothing designer, took great care not to intrude on the soft Irish landscape of their new property. The couple brought in garden designer Verney Naylor, who planted the meadows along the river with a seaside mixture of native wildflowers,







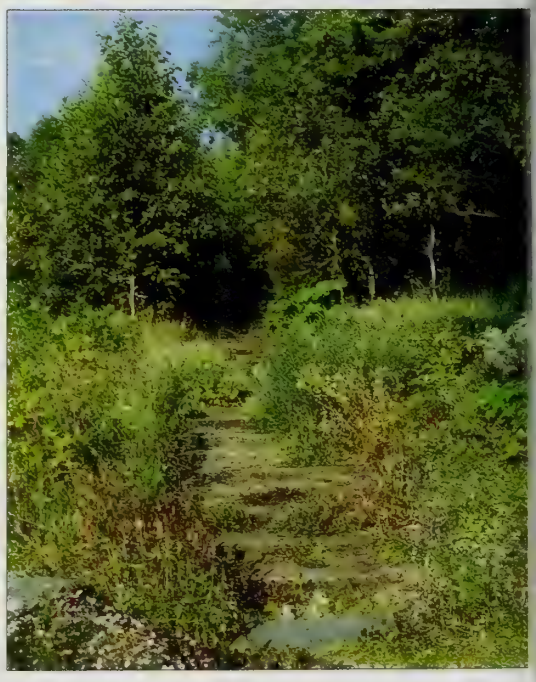
ABOVE: Film producer David Puttnam and his wife, Patsy, put in native wildflowers and plantings on their 13-acre retreat on Ireland's River Ilen. "This garden represents the only time in my life I've had final cut," he says. Architect Philip Gumuchdjian designed the boathouse.

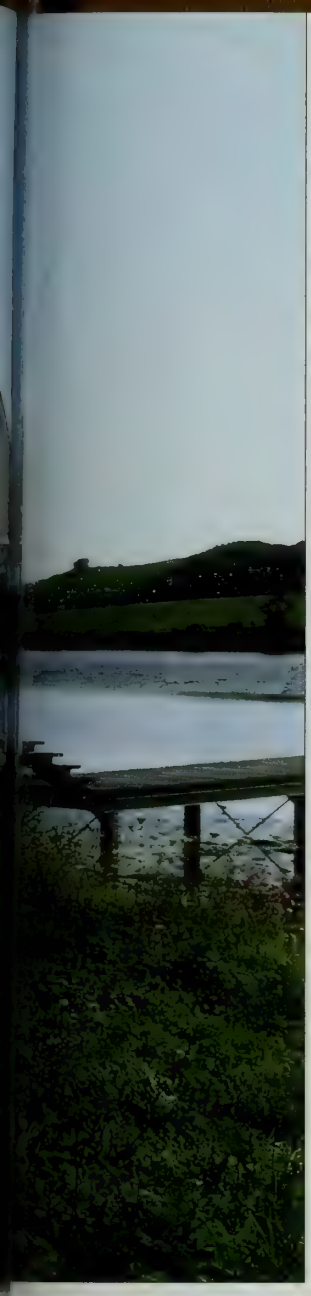
FAR LEFT AND LEFT: Landscape designer Verney Naylor, who worked with the Puttnams for nearly 10 years developing the grounds, selected vegetables and non-native plants, such as mallows and boxwoods, for a walled garden. A gravel path encircles a 19th-century fountain.

ABOVE: "I designed louvers on the sides to suggest enclosure, but they still let light through and frame the view," says Gumuchdjian, who was inspired by traditional barns for the shape of the boathouse. "For a small symmetrical building, it has a lot of different moods," he adds.

RIGHT: Alliums were planted to attract butterflies. FAR RIGHT: Old railway ties connect the main house and the boathouse. "When that path was first laid, it looked like a scar across the field," says David Puttnam. "Now the wildflowers have seeded, and it blends in beautifully."









which are happy to be knocked around by gales and drenched with salt spray. Vegetables and non-native plants shelter in a new walled garden, which also separates their strong colors from the surrounding green fields.

They planted woodlands with 2,000 native trees, looked after the birds with ivy for nesting, gave the butterflies nectar plants and a patch of nettles. "Disheveled but not neglected" was the aim.

While tending to the grounds, the couple decided a landscape as good as this deserved a very good building. They chose architect Philip Gumuchdjian to design a boathouse.

The site was selected with great care. It can't be seen from the main house but is revealed slowly as you walk down a path, a secluded place out on the shore, ensconced in the solitude that river life can bring.

Gumuchdjian's intent was to design a volume that would catch the light off the river. Glass was essential, but too much glass would be at odds with a sense of shelter. His solution was to adopt the protective sloped roof of local construction.

"I wanted a building that felt innocent," he says, "like a child's diagram of a house. Seen from the path, the shape is reassuringly familiar. Traditionalists have the feeling of 'house' before they enter, so they're receptive to the glass and stainless steel."

He envisioned the strength and warmth of a barn, "plus the discipline of Miesian detail," he says. "Louvers on the side walls suggest enclosure and remind you of cowsheds, with strips of light seen through boarding, but there is also modern precision, where the roof floats above the glass walls or matte stainless steel meets glass."

Above: Patsy Puttnam chose the room's furnishings in her "spare but not minimalist" style. "She was the first to realize that there would be something indecent about cluttering up such a space," says David Puttnam. "She knew how to 'de-office' it and keep it meticulous."

They call it a boathouse, but in fact it's a house for people. The plan was to use it as an office and a home theater. A lot of high-tech wiring was built in but has never been used. It never seemed appropriate.

Patsy Puttnam was the first to realize it. The boathouse has "what can only be called a spiritual quality," she says. "The proportions of a good building bring their own spatial equation, something indefinably right, something golden.

"Then too, there is all the poetry that is this part of Ireland—the song of the

ABOVE: Plantation chairs offer a spot to sit down and take in the expansive river views. Glass panels to the side slide open for access to the deck. "The boathouse is very much removed from the main house," says Gumuchdjian. "It's like going to a summer house for the day."

RIGHT: A kitchenette, cupboards for a computer and media equipment, the bath and rows of bookshelves are all part of the multifunctional central unit, which was prefabricated in England and assembled on-site. A removable ladder is positioned against one wall.

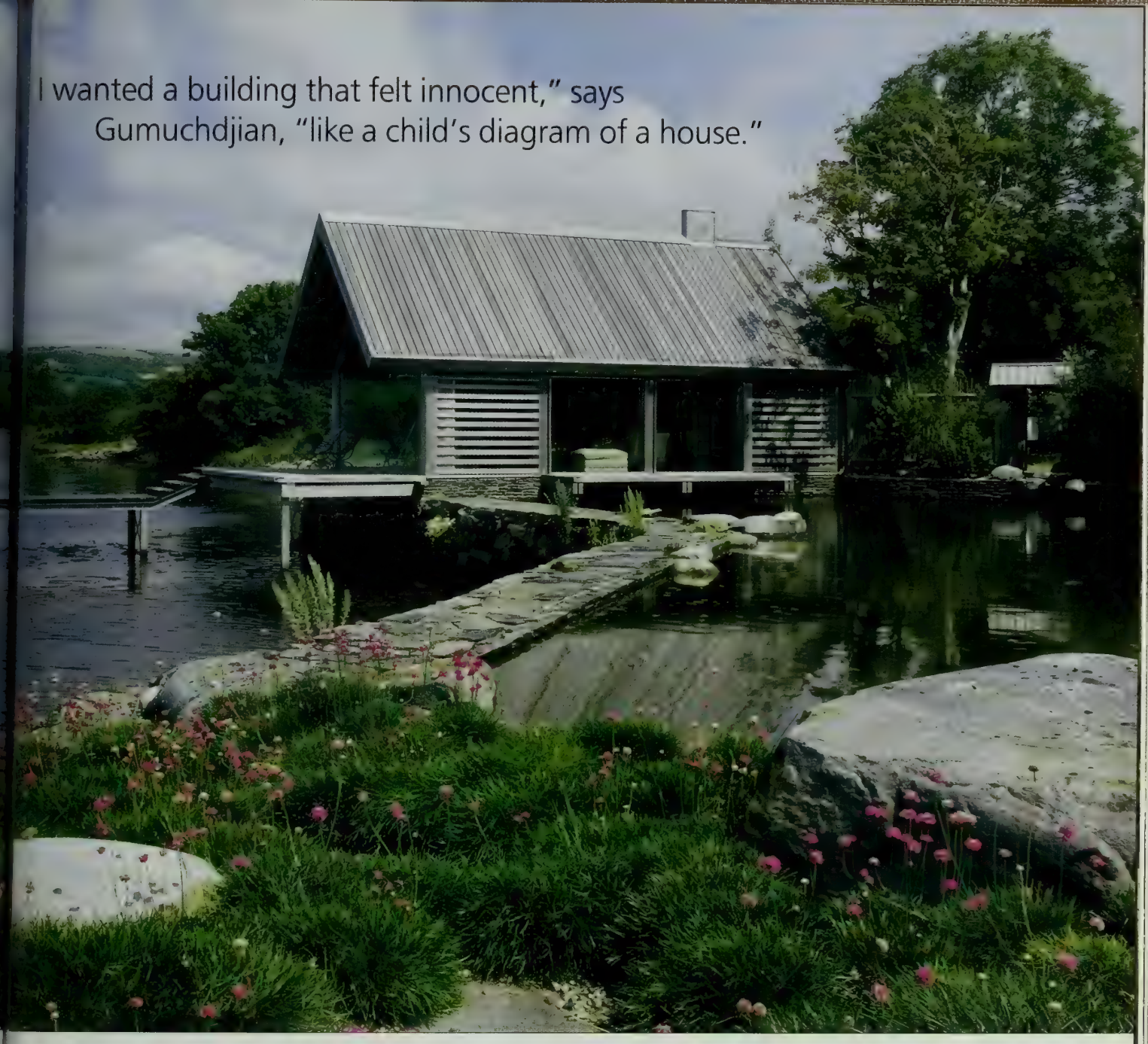


curlews at dawn, the sounds of the water lapping, the tide swishing in and out. We just couldn't put a fax machine in there."

She was right. Change of plan. Gumuchdjian designed an addition to the main house for the home theater, and Patsy Puttnam planned a comfortable interior that makes the boathouse a place to read, to snooze, to think.

It's a retreat; they call it the think tank. Having chosen to exit the world of films, Lord Puttnam now devotes himself to thinking about education, communications, and the values he believes make for a better society. He speaks up for these in the House of Lords and in speeches all over the world.

"Think tank" is also a pun, just in case neighbors should think a glass house



looks like a goldfish bowl. They don't. When it was finished, a boat from the local rowing club came past. The crew stopped for a long look, then broke into spontaneous applause.

Puttnam knew then the garden and boathouse were a success. "This is their landscape," he says. "It was not for us to impose anything foreign upon it. The Irish understand the idea of community, so important to us all. The more we acknowledge globalization, the greater our instinct to put down roots.

"We have both put down roots here. Ireland is where we will end up. This is where I will write. This is the third act of our lives.

"I begin to think about longevity," he reflects. "To appreciate the shapes of trees in winter, to understand that a gardener must prepare ahead. The garden itself is a metaphor for the reality that plants and people must be nurtured if they are to grow.

"One evening last summer Patsy looked up, caught her breath and said, 'My God, you've created something beautiful.' It was an exhalation, a sudden and complete recognition of what this garden is. That meant a lot to me. I have always admired the interiors she does for our houses and the clothes she designs, using rare and antique fabrics to create a jacket or coat so beautiful that her clients at Vita Studio feel better about themselves and their lives."

The Puttnams share a sensibility and wider hopes for a world that could be better—and more beautiful. He often thinks of the oath that all citizens of ancient Athens were required to swear, "a vow that they would leave their city not less but greater, better and more beautiful than it was left to them," he says.

"Greater and better—those are the usual promises. More beautiful—that's rarely heard. It applies to cities, landscapes, the world—and it applies to this garden." □

Gumuchdjian created a shallow pond off the boathouse by building walls of local stones into the river. The water "kicks light up into the interior," he says. A bamboo gate was added and rocks were placed at the water's edge to acknowledge the structure's Japanese sensibilities.

ROCK SOLID in Colorado

A MOUNTAIN RANCH HOUSE TAKES ITS CUES FROM NATURE

Architecture by John Knudson, AIA/Interior Design by Mimi London and Mark D. Boone
Text by Peter Haldeman/Photography by David O. Marlow



Nothing less than the soul of America" is how James A. Michener described one community in northern Colorado—a part of the country graced with national forests and vast wilderness areas. The author's assessment would surely strike a chord with a couple who once made many happy pilgrimages from their residence outside Denver to camp and fish there. One day several years ago a realtor friend in the area showed them a property called, perhaps irresistibly, Bear Mountain Ranch. It was a working cattle ranch and comprised more acreage than they thought they could afford, but the land was magnificent and—well, you know the rest.



ABOVE: "It wasn't designed to impress the neighbors, since they have none, except the four-legged variety," Mimi London says of a couple's stone house on a 15,000-acre Colorado ranch, built by architect John Knudson, whose interiors she and partner Mark Boone (left) created.

"The owners didn't want antiques, so we concentrated on comfortable furniture and touchable Indian artifacts," says London. OPPOSITE: The Isamu Noguchi lantern hanging in the hall leading to the living room "is like a harvest moon," she says. Mimi London floor lamp.





"We designed the living room with the spill of the battered stone in mind," says London, who grouped suede-and-mohair sofas and a set of walnut low tables topped with rock crystals near the fireplace. Clarence House wicker chair fabric. Elizabeth Eakins rug.





LEFT: "The dining area is essentially part of the living room, so Mark and I used the same wicker chairs around the table," says the designer. An alabaster light fixture hangs above. The bronze sculpture of an eagle, left, is near a 17th-century rawhide trunk, from Therien.

"When we acquired the place, there were no structures apart from an old seed barn that was used as a hunting cabin," recalls the husband. "It had an outhouse and some running water piped in from a spring. Great if you like that sort of thing." The new owners, who do like that sort of thing, spent two summers in the cabin. "When we were first riding horses around to check the fences," says the wife, "we took a shortcut across the mountain and came across a ledge where there were about 200 cow elk with their babies. It was a gorgeous view, and we decided then and there that that was where we'd build."

First they enlisted John Knudson, the architect responsible for their Denver house, to build a guesthouse and ranch hands' quarters on the property. As far as the main residence was concerned, the owners were interested in an open floor plan and plenty of windows and porches to take advantage of the spectacular views, but they also needed something solid enough to withstand the elements. "The mountain is right on the Continental Divide, so we have a great deal of winter," says the wife. "We knew we couldn't have just any little farmhouse." What they came up with is less farmhouse than bear's lair—a handsome stronghold distinguished by its liberal use of safe-in-the-storm battered stone.

The stone composes the foundation and a pair of buttresses outside; inside, slabs as wide as nine feet across hold sway over the living and dining areas. The couple interviewed masons and visited quarries all over the state to hand-pick a rock that harmonized with the warm gold and red hues of Bear Mountain. While they shopped for rock, they gave some thought to who might help



"The living spaces all flow together, with the ceiling heights being the major differentiation," notes London. LEFT: In the kitchen, Boone "adapted Orkney Island chairs to a barstool format," she says. Thermador range. OPPOSITE: Boone designed the spruce desk in the study.





ELOW: In one corner of the mas-
r bedroom, a tramp art–style
irror and a pair of mica sconces,
oth from Rituals, hang above
ie Mimi London chest of drawers,
hich is topped with an antique
ible box, Indian trade beads, buf-
lo horns and a ram's-head bronze.

"We're not the kind of people who like frilly things. It just seemed like Mimi's work would be perfect."

BELOW: The screen porch "is where the owners and their guests like to eat outdoors in the summer," says London. "The space has a fire pit to gather around at night, so we provided sheepskins to throw on the chairs in case there's a chilly breeze." The rug is Navajo.





them feather their unfussy nest. "We're not the kind of people who like frilly things," says the husband. "It just seemed like what we had seen of Mimi's work would be perfect."

That would be Los Angeles–based interior designer Mimi London, of London Boone, who is as earthy as she is elegant. "They called me at my own ranch in Montana," she reports. "I'd just gotten back from packing into the wilderness. They mentioned something about draperies, and I said, 'What about the kind of mosquito netting that they have in tents?'" The couple never got around to installing mosquito-net draperies, but their first impression of the designer was a favorable one. "We told her we wanted a house where people could put their muddy boots on the table," recounts the wife. "'Not that anyone would,' I said. Mimi said, 'They'd better put their boots on my table.'"

With her partner, Mark Boone, London began putting together the living area while it only existed on paper. She took her cue from the stones, which were placed so that they would appear to tumble out from the fireplace. "We ended up landscaping the living area," says London. "It needed to be quite abstract, with the furniture spilling out from the stone." Covered in suede and mohair, the sofas are clustered around the hearth like a pile of very comfortable boulders.

The living area flows effortlessly into the dining area, kitchen and hearth room, and London and Boone strove for consistency throughout. Navajo rugs decorate the floors, and Indian artifacts ornament the custom pieces. Everywhere, leather hides and sheepskins contribute to what London calls "a drop-your-shoulders kind of feeling."

The second floor comprises the master suite, where a bed of rustic cherrywood looks like it's ready to sprout leaves. A willow Blackfoot backrest crowns the bed, and a beaded Assiniboin dance harness hooks casually over an armchair.

Bear Mountain's severe weather slowed construction on the house, but the owners are enjoying their second year in it. They spend all but the harshest winter months on the ranch, entertaining friends and their two grown sons when they're not busy raising domestic elk and restoring overgrazed riparian areas. The couple haven't been camping lately, but they hope to soon. "We have pack saddles for the horses and all the gear," says the husband. "We decided next summer we're going to take a pack trip with Mimi." □

OPPOSITE: "A client of ours decided to reduce the size of his cherry orchard, so I, of course, salvaged the trees. The chairs and the bed are the result," London says of the master bedroom. The armchair chenille is from Mimi London. Stark sisal carpet.

Scarlet Fever

A VIVID PALETTE IN TRIBECA FOR *THE SOPRANOS*' MICHAEL IMPERIOLI AND HIS WIFE, VICTORIA

Interior Design by Victoria Imperioli of SVE New York/Text by Judith Thurman
Photography by Franklin and Esther Schmidt





In his professional life, Michael Imperioli is a master of brooding and menace who projects the wounded machismo of a dark James Dean. He is probably best known as Christopher Moltisanti, the nephew of Tony Soprano on the award-winning HBO series, for which he has written several episodes, and his work gives depth to an edgy delinquent who has lately been struggling with a heroin addiction. He has also appeared in some 30 films, many of them gritty. One should always be wary, however, of confusing an actor with his persona. It takes discipline to portray inner chaos and refinement to understand brutality. A story told about Sir Laurence Olivier nicely sums up that paradox. When a costar asked him how he made the Nazi killer he played in *Marathon Man* so convincing, he supposedly replied, "I pretend."

Four years ago Imperioli and his Russian-born wife, Victoria, moved with their children, Isabella and Vadim, from what he describes as "a midtown triplex with serious design flaws" to a 19th-century factory building in Tribeca. It was raw space in the way that the hardy pioneers of downtown real es-



Actor Michael Imperioli and his wife, Victoria (above left), live in a Second Empire building in Tribeca that Victoria Imperioli and her design firm, SVE New York, completely renovated. LEFT: A Neoclassical-style table in the living room holds a marble bust of a child.

"The intimate scale of the spaces suited my taste for rooms saturated with atmosphere," says Victoria Imperioli. A 19th-century bronze of Antinoüs stands in the living room, which she calls the Venetian room. The oil at left is Florentine. The rug is an Aubusson.



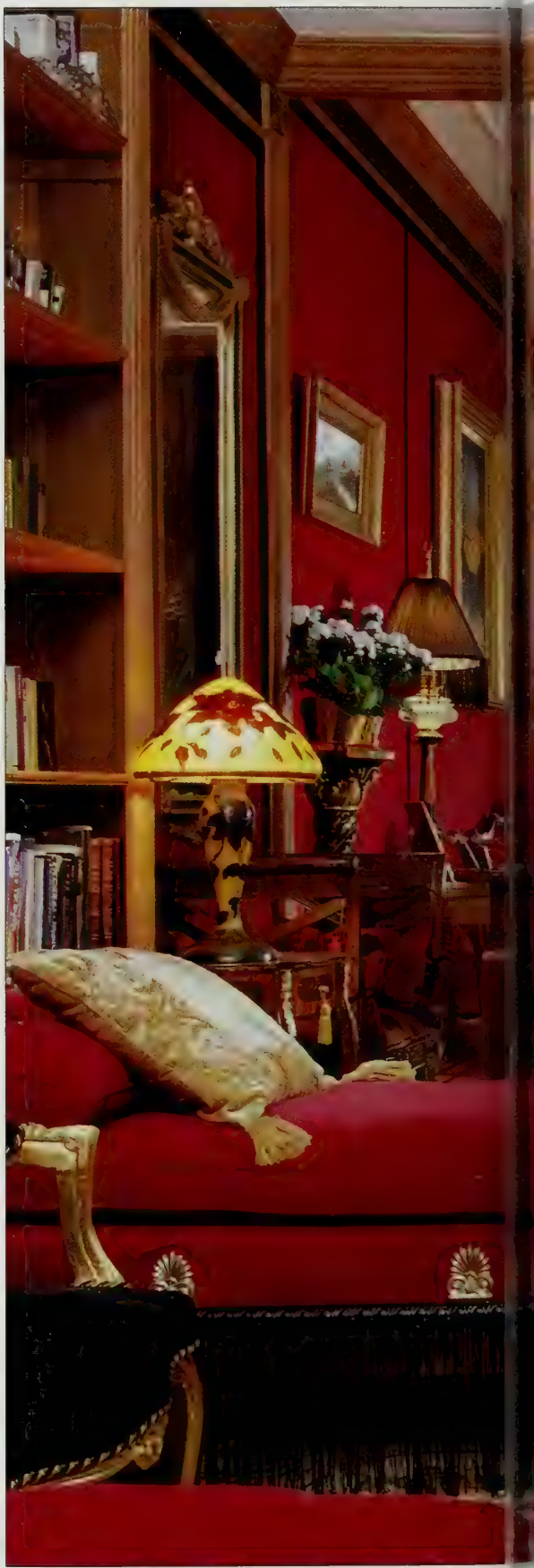
It was raw space in the way that the hardy pioneers of downtown real e:a



ABOVE: The dining room is the site of regular gatherings of friends, for which Michael Imperioli prepares dishes such as rabbit stew and cassoulet. The carved mirror is Rococo Revival. The large painting is late-17th- or early-18th-century Greek. The chairs are Empire style.

tate once used that expression: not a developer's white shell with a DSL connection and risers ready for the installation of a spa, but as daunting a wreck as the character of Chris, each dark floor a narrow bowling alley with warped lintels and grime-covered beams. The rear windows opened to a brick wall, and no one but Victoria Imperioli perceived the property's potential for redemption as a town house of dramatic—even operatic—splendor.

Yet one should note that there are no divas at Casa Imperioli: It's the home of a hardworking couple who dislike celebrity trappings and who own a popular bohemian bar in Chelsea. Michael is a passionate chef who collects books on gastronomy and frequently cooks gourmet dinners for friends, and he works on his screenplays in a study whose mahogany shelves are filled with serious fiction. Victoria, who last year opened her own design firm, SVE New York, with her business partner, Sonya Chang, studied philos-



RIGHT: Separated by slender columns, the library and music room feature moldings crafted by Victoria Imperioli's father, Ryczard Chlebowski. "The 1932 baby grand piano has been in my family for 12 years," she says. As elsewhere, SVE New York did the upholstery.

e used that expression—as daunting a wreck as Imperioli's character of Chris.



BELOW: "I can close the door and shut in the mood," Michael Imperioli says of the study, which features a Renaissance Revival writing table and an Empire-style sofa. He has written several episodes of *The Sopranos* and has completed the screenplay of Mario Puzo's *Omerta*.

ophy and German in Munich before taking up art history at Parsons and The New School. She gives the impression that nothing would intimidate her. "I love getting dirty," she says with a smile. Her husband agrees: "I think she's happiest doing demo—and I mean slinging the hammer." Imperioli himself is familiar with dirty business. (As Chris likes to say of the Sopranos, "Garbage is our bread and butter.") So there was no question for either of them of wimping out and moving to a hotel while their future home was gutted. They camped on the top floor.

The couple's baby Vadim was already toddling and the job wasn't quite finished on the morning of September 11, 2001, when the World Trade Center collapsed just a few blocks away, trapping the family at home in the dust cloud. Their neighborhood has since recovered much of its vibrance, but the blankness of the sky where the two great towers once cast their shadows is a constant reminder of all that was erased that day.

Michael Imperioli may understand murderous violence more intimately than most





civilians, but, he says, "I never bring the acting home." And home is about as far—spiritually and aesthetically—from Sopranoland as one can travel while residing a convenient limo or subway ride from the flatlands of New Jersey where the action takes place and the soundstage in Queens where the interiors are filmed. "I'm very sensitive to the ethics of design," Victoria Imperioli notes in her throaty Russian mezzo. "The work is about generosity, about creating harmony and pleasure, not about expressing a designer's personality at the expense of a family's comfort. I'm not hung up on the price of things or their provenance. I'm an obsessive reupholsterer, and I love recycling furniture or light fixtures I find at flea markets. This renovation took so long in part because I work intuitively and physically, not rationally, building up layers of feeling and listening to the architecture."





There are no divas at Casa Imperioli: It's the home of a hardworking couple who dislike celebrity trappings.

The Imperiolis' landmark building was erected when Tribeca was Manhattan's commercial hub—the city's produce, shipping and textile center. "The Second Empire period has a certain masculinity," Victoria Imperioli continues, "and I tried to incorporate that into the design. Our floors don't have the openness of the industrial lofts that were built uptown a little later. But you can really condense the mood in a smaller space, and I wanted to give the interiors a classical patina appropriate to the façade, with a rich overlay of textures and a Second Empire palette. Green organizes your thoughts, red entices you, yellow is an antidote for dead space, blue is for dreaming, and if you meditate on it, even emptiness has a color."

The house has the aura of a very small and plush family palazzo, perhaps in some ancient Sicilian hill town, an impression heightened by Victoria Imperioli's antipathy to "naked walls" and her collection of 17th- to 19th-century European art. The

continued on page 188

LEFT AND ABOVE: The master bedroom contains a mix of pieces, from a Louis XV–style cabinet to a Rococo Revival chaise. "As opposed to simply reproducing Second Empire interiors, I strove to re-create the color and mood of the style," says Victoria Imperioli.



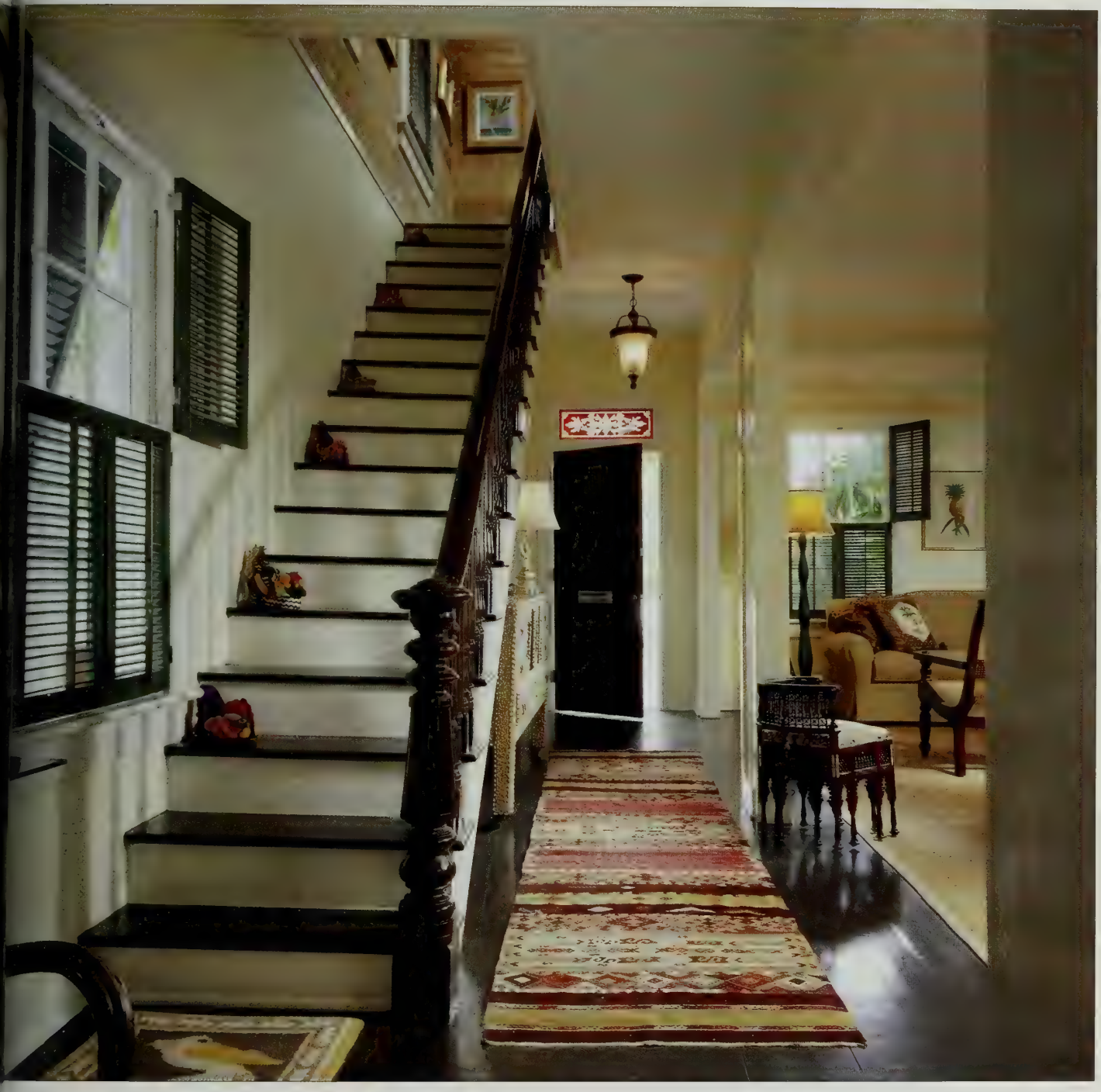


TIME OUT in Key West

BARBARA RILEY LEVIN AND GERALD M. LEVIN'S FLORIDA HAVEN

Text by Steven M. L. Aronson
Photography by Durston Saylor





We're not Florida people in the classic sense," insists Barbara Riley Levin. "What I mean is we would never have bought in Palm Beach or Miami." But when, to surprise her on a recent birthday, her husband, Gerald M. Levin, former CEO of AOL Time Warner, spirited her off to Key West, she fell head over sandaled heels in love with its incorrigible picturesqueness.

"Key West is an offbeat, oddball kind of place," she says. "You could see what attracted people like Hemingway and Tennessee Williams—in fact, Jerry wants to write; he's starting his novel. It's a very laid-back style of living, which really appeals to us at this point in our lives. Everybody dresses like kids; it doesn't matter what you're wearing, or not wearing, when you go out of the house. You feel like you're away from the rest of the world for the moment." Precisely the feeling Key West has induced in generations of drifters and dropouts—indeed in everyone from pirates to presidents—and what doubtless inspired a poet of note to describe the island as "umbilically extravagant."

The Levins had snapped up a house in historic, nostalgic Old Town, which is a treasure trove of the "conch" architecture whose strong co-

Opposite Above and Opposite: "This is a livable, easy, happy place," Barbara Riley Levin says of the 1899 "conch" house located in the historic district of Key West, Florida, that she designed as a retreat for her and her husband, Gerald M. Levin. "I gave it my personal touch."

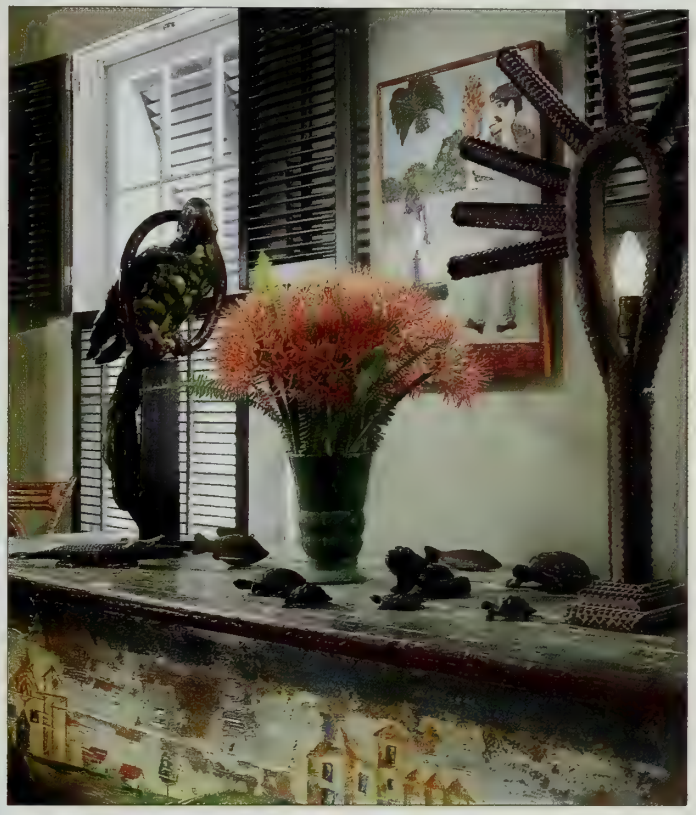
Above: The mahogany stair treads, banister and floor contrast with the entrance hall's pale walls. The cranberry cut-glass transom over the front door attests to the residence's 19th-century pedigree. At left hangs a hand-colored lithograph of a toucan by John Gould.





LEFT: A pair of plantation chairs are arranged by a circa 1890 cupping table with a ram's-head backboard in the ceiling fan–cooled living room. Sofa and chair fabrics, and raffia on the Trinidadian chairs in the dining area, far right, from Carleton Varney. Stark sea-grass rug.

BELOW: Levin grouped her collection of 1940s and '50s iron frogs, turtles and crocodiles, a majolica parrot on a swing, from Newel Art Galleries, and a tramp art lamp on a 19th-century trunk in a hall. Cuban American artist Mario Sanchez created the street scene.



lonial West Indian emanations give Key West its distinguishing look. Their white-painted wood abode, built in 1899 by one William Cash, who'd made his fortune in shipping, boasts a cranberry cut-glass transom over the front door, elegant dark green shutters, a three-sided veranda with light blue ceilings, and multiple sets of French doors. Behind a white picket fence the house sits on what is for Key West, where houses are all jumbled up next to one another, a very considerable property—one, at least, able to have gracefully accommodated previous owners' additions of a two-bedroom bungalow, a cabana and a pool, "which is something Jerry and I had never had before."

Levin's attitude was very *laissez-aller* when it came to doing up the house. "I didn't feel inhibited by any set of rules," explains this former professional decorator. Her aim, she says, was simple: to create a happy house. The palette is essentially lemons and limes, veering off into pale peach in the first-floor master bedroom and then in the cathedral-ceilinged kitchen intensifying into cobalt blue. The fabrics are mostly cottons woven with tropical or plantation patterns. And the furnishings—well, when Barbara Levin says, "They're all over the map," she isn't just being figurative. "I like to travel, and every place I go I look for unique and unusual things; and as individual as they are, I try to make them all work well together." The antique low table in the living room is French; the sea-

shell-veneered sideboard in the entrance hall is Italian, as are the metal chairs with leopard-print seats in the cabana and the wicker settee and armchair on the veranda; a runner is Turkish, a metal chandelier Moroccan, the raffia-covered dining chairs Trinidadian, the four-poster in the master bedroom Caribbean, the carved bed in the upstairs bedroom Portuguese, and the mahogany bed in one of the bungalow bedrooms Anglo-Indian: a veritable United Nations of goods.

Whimsy is a note struck gaily again and again here. Up the staircase to the second bedroom step six individual oversize shoes crocheted by a local artist; in the dining area three dancing frogs form a web of ceramic vases under a three-seahorse-ornamented chandelier; in the living room of the bungalow a 1940s round hooked rug mimics the swirling sea floor; in the cabana an old tin crab dangles from one of the cathedral-ceiling beams over a '50s Fried Clams sign from Maine, while across the room a pair of '40s painted metal table lamps in the form of pineapples hold sway; and lo and behold, a six-foot-long alligator loiters by the pool, "with a bunch of bananas from one of my very own trees" between its gaping cast-iron jaws.

"I put in eight banana trees —six different varieties," Levin enthuses. "And two papayas, and a grapefruit tree, and a key lime, and a star fruit tree, and a mango, and an orange tree; only the palms



The master bedroom opens by way of French doors onto the stone patio and the pool beyond. A chest covered with locally found shells stands at the foot of the circa 1845 carved four-poster, which comes from St. Thomas. Carleton Varney quilted bed and chair fabrics.







"One of the things I love most about Key West is that it has so many wonderful restaurants, galleries, shops, museums and artistic events," says Barbara Riley Levin (left).

LEFT: Lush plantings envelop the Boston-brick-paved courtyard adjoining the guest bungalow. Levin collaborated with Stefan Rosenstreich on the landscape design. BELOW: A 19th-century Anglo-Indian mahogany bed centers the bedroom. Wicker armchair from Newel.

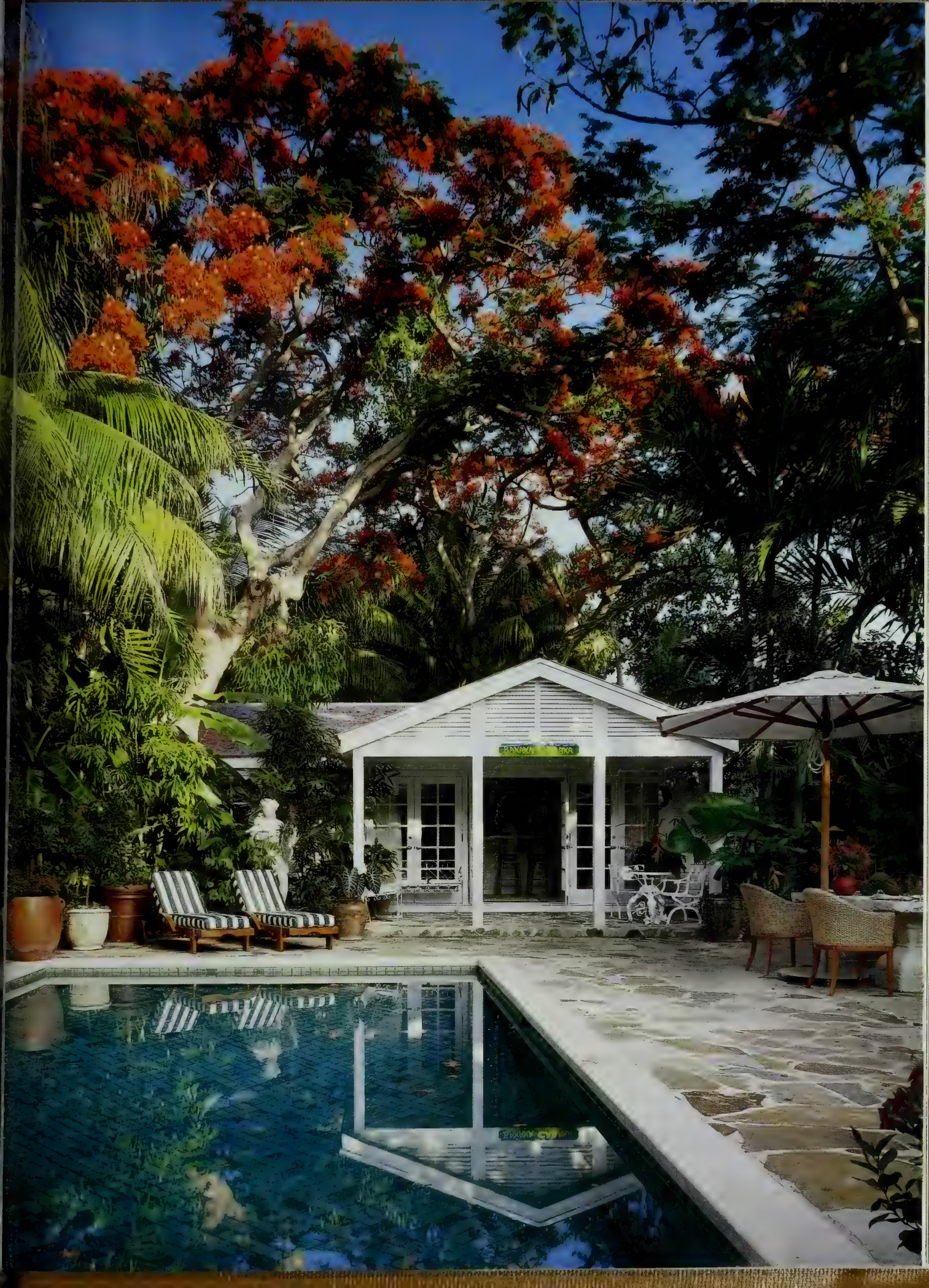


were here when we bought the house." There are moments when everything in her garden is fruiting and flowering, most spectacularly specimens from her extraordinary orchid collection, which she propped against the trunks of the palm trees —"They grab on, and then there they are, for life; they root right to the tree."

Birds abound in this house —some of great rarity, yet none endangered, since they are all on paper. Many are no less than hand-colored aquatint engravings by the artist whose name is synonymous with ornithology: John James Audubon. In the Levins' kitchen can be spotted his radiant *American White Pelican*, one of only three night scenes in his monumental 435-plate *Birds of America* (Audubon himself spent some time in Key West in 1832, identifying and depicting notable species of native bird, and the house where he sojourned is now a museum in his honor, and just a few blocks from the Levins). Elsewhere on the premises are his *Brown Pelican* and his preening *Louisiana Heron* (a bird he referred to as the "Lady of the Waters") as well as hand-colored engravings of richly assorted parrots by the late-18th-century French natural-history artist Jacques Barraband and hand-colored lithographs of lavishly hued

continued on page 189

OPPOSITE: "The flowering poinciana tree serves as a canopy for the cabana," she points out. "We put in more trees, such as mango, star fruit, papaya and key lime; orchids grow on many of their trunks." The stone table, surrounded by woven-hyacinth chairs, invites casual dining.



Cottars 1920s Safari Camp

EVOKING THE GOLDEN AGE OF THE EAST AFRICAN ADVENTURE

Text and Photography by Tim Beddow



A brief history of the Cottar legacy in Africa appeared in *Architectural Digest*'s sister publication *Condé Nast Traveler* in November 2002.



ABOVE: Cottars 1920s Safari Camp, established and run by Calvin and Louise Cottar, is located on a 200,000-acre concession at the edge of the Masai Mara Reserve in Kenya. RIGHT: The main mess tent —one of seven tents the couple designed in the '20s style—took six months to build. The camp can be dismantled in 48 hours.

It's no easy task these days to experience an authentic African safari—one with the privacy, splendor and elegance of former times. Too often, lodges are soulless places where the safari consists of game drives in overcrowded minibuses. One very special place, however, aims to give its visitors a unique encounter with Africa. Cottars 1920s Safari Camp, located on a 200,000-acre private concession at the edge of Kenya's Masai Mara Reserve, harmoniously fuses the elements that make for a stylish, comfortable, one-of-a-kind safari adventure.

The Cottar clan has lived in Kenya —after migrating from Oklahoma—for the better part of 100 years and has been in the safari business since 1919. Charles Cottar founded his company there during the golden age of safari, when the likes of Denys Finch Hatton and Bror Blixen organized grand safaris for wealthy Americans and royal parties from Britain.

The Cottars since have been infused with a love and respect for Africa and its wildlife. Charles Cottar's great-grandson Calvin is no exception. He is passionate about the bush and about sharing it in its truest form. After a spell in the Kenya Wildlife Service, he returned to the family business in 1995 and decided to create a camp that would give clients a safari experience reminiscent of bygone times. "I noticed that competitors



COURTESY COTTARS 1920S SAFARI CAMP





African Adventures

Charles Cottar founded the family's safari company in 1919 after reading adventure stories in Theodore Roosevelt's *African Game Trails*. OPPOSITE: A mobile camp in Kenya, circa 1928. Cottar's son Mike and his wife, Mona (left, in 1925), continued the safari tradition. RIGHT: Calvin Cottar and his wife, Louise, conceptualized a more luxurious and unusual African experience, establishing Cottars 1920s Safari Camp in 1996.





"We merged new and antique furniture with family heirlooms," Louise Cottar says of the living area, which comprises one of the mess tent's three interior tents. Walls made of canvas and mosquito netting roll down to separate the area from the library, at rear.



LEFT: On a table is a typewriter that belonged to Calvin Cottar's great-grandfather Charles, who used it to write travel stories for newspapers and magazines. The silver decanter is filled with porcupine quills.

BELOW: In the dining area, silver candelabra, china and crystal, and a water jug covered with a food net made by Masai women, top the table. The rocking chair, at right, was designed by the Cottars and made locally. On the floor is an antique rug from Nairobi.

were going for more refined and modern interiors and for having increasingly efficient operations," says Calvin Cottar. "I believe they were missing the point. What made safaris special in the '20s still counts today: the view, the adventure, African night skies—and guides who *feel* the bush." So was born the 1920s Safari Camp, which Calvin Cottar and his wife, Louise, run.

From the beginning, the camp was designed to be mobile. But the pristine off-white canvas tents soon began to suffer from the capricious African weather, while the rigors of constant travel did nothing for the beds, furniture and fragile objects. So the couple sought out a semipermanent location for a more sophisticated and elaborate version of the original camp.

At Olenturoto they found all they required, with a historical link, for this was the area in which Calvin Cottar's father, Glen, camped with his clients. Situated on a hill, with uninterrupted views over to the Serengeti, in Tanzania—the site is actually in Kenya—it is the only camp in a vast concession, and the Cottars have exclusive game-viewing rights there. Their guests will never see half a dozen vehicles racing to a pride of lions.

The new tents had to be carefully designed to reflect 1920s style, which necessarily entails sleeping under canvas. "Verandas and wood poles were essential," says Calvin Cottar, "and we had to have white canvas with sides that opened, for the views and breezes during the day." There are a total of six tents, each individually designed, accommodating up to 12 guests. Three of the tents have living areas, and each tent has its own bath. The honeymoon tent has a deluxe bath containing a specially commissioned double tub.

At night, when the tents have been safely zipped up, winds gently ripple the walls, and with a good moon, passing wildlife can be seen through the mesh windows.

"For the main mess tent, we simply expanded the concept of the guest tents," says Calvin Cottar. Giant poles and cables support a two-ton canvas sheet under which hang three adjoining tents, inge-



"Each guest tent is unique," says Louise Cottar, who hired designers Sandy Dickinson and Jane Shepherd to help locate some of the fabrics and furnishings. In one tent, the beds are draped with mosquito netting and crocheted covers. The brass horn on the trunk, at left, is used to call for room service.











LEFT: The 1,500-square-foot honeymoon tent—the largest of the six guest tents—contains four areas, including a bedroom and a living area. The counter, at rear, which was made by the camp's carpenters and ironworkers, includes a handblown glass sink.

niously designed to permit maximum flexibility. The walls of the dining area, living area and library have two layers, one made of mosquito netting and the other of canvas, which can either remain up to create one big space—the largest tent of its kind in East Africa—or, if conditions dictate, dropped to separate them. At night the walls are often lowered to provide a more intimate atmosphere.

The interiors contain a wonderful mixture of Cottar family heirlooms—including cabinets, wood chests, kerosene lamps, gun cases used by Calvin Cottar's grandfather Mike, along with his hat—carpets and antiques found in Nairobi and custom-made pieces. These items, together with the family photographs, gramophones, ostrich feathers, Africana books, carefully chosen fabrics and cushions, establish the feeling of an earlier time. There is no electricity—candles and kerosene lamps are the order—nor are there telephones, televisions or any other modern conveniences that might lessen the impact of this unspoiled corner of African bush.

While the camp is a main element of the Cottar safari, the quality of the guides is no less important. Each party—whether one guest or four—has its own professional guide, who will be with it throughout the visit. Game drives can last a few hours or the whole day and may be taken in a 1920s-style vehicle or more traditional four-wheel-drive cars. Game is abundant. The only creatures not seen are other people on safari.

For those who wish to get a more intimate experience of the land, guided walking tours are available. (Walking is not allowed in the Masai Mara Reserve.) The more adventurous can opt for A Walk Back in Time, a three- or four-day walk from the Cottars' homestead, Bushtops, to the camp. But if guests prefer to picnic and snooze, swim in the natural rock pool or while away the afternoon reading in a chaise longue, looking at the light changing on the landscape and waiting for a sundowner, that is just fine.

For the Cottars, a safari in Africa is one of life's great pleasures. "Our aim," says Calvin Cottar, "is to keep the essence of safaris alive and to evoke the smell and atmosphere of the heyday of the early hunters and explorers." With Cottars 1920s Safari Camp, they have succeeded beautifully. □



RIGHT: The double tub "was custom-built in Nairobi to our specifications," says Calvin Cottar. Canvas shelves hang above the trunk. The brass pot is from India.





On the Wild Side

Game drives through the 200,000-acre concession, where the Cottars have exclusive game-viewing rights, offer guests unprecedented access to African wildlife. "It's one of the few places remaining where the big five—elephants, rhinos, buffaloes, lions and leopards—can be seen," explains Calvin Cottar. The wood-bodied vehicle includes a roof hatch that opens so guests can stand and take in the view.



A Comfortable Fit

A SHINGLE STYLE HOUSE MEANT FOR ITS BRIDGEHAMPTON SITE



ABOVE: Architect Claus Rademacher built a Shingle Style house in Bridgehampton, New York, for a Manhattan couple. "The two structures are linked by a walled courtyard," he points out. Elissa Cullman and Allison Babcock, of Cullman & Kravis, designed the interiors.

OPPOSITE: The central hall connects the entrance hall to the living room. The carved beech trumeau is from Sentimento Antiques. Carlos de la Puente Antiques French pewter-and-brass oil lamp, at rear. Killarney wood box, left, from Niall Smith. Cowtan & Tout side chair fabric.

Architecture by Claus F. Rademacher, AIA
Interior Design by Cullman & Kravis
Landscape Architecture by Edmund Hollander
Text by Jean Strouse/Photography by Durston Saylor



"This is an easy-living, family house—
human-scaled and not pretentious." The most
formal space is the high-ceilinged living room.



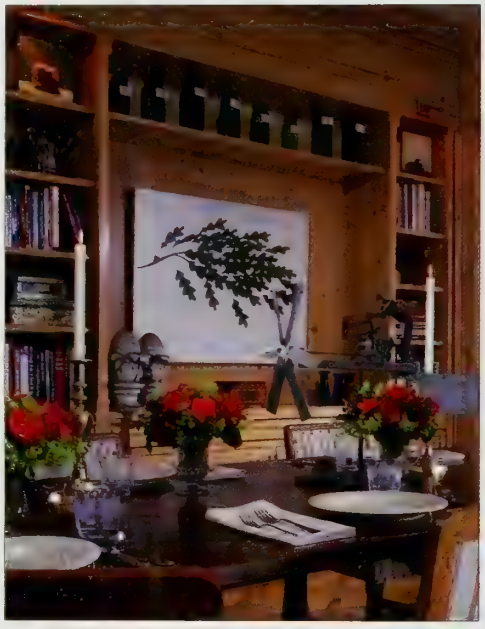
After two years of looking for a house on the East End of Long Island and finding nothing they could imagine transforming into their own, a Manhattan couple bought a 10-acre potato field in Bridgehampton with spectacular views of Sagaponack Pond and the Atlantic. The houses they had seen, recalls the wife, seemed impersonal and overly grand: "We wanted a place that would reflect how we live and would fit into the landscape—something that looked as if it had always been there." As the owners of a Fifth Avenue duplex and a Colonial-style farmhouse in Connecticut, the couple had renovated before but had never designed and built a house from scratch.

They chose architect Claus Rademacher for the project; he had worked on their New York apartment a few years earlier. "Claus has a great sense of detail and design, and he collaborates," says the husband. "I got very involved—this was a team effort, a constant interchange of ideas."

The owner/architect team agreed on a Shingle Style vernacular New England coastal structure with modern touches. "We wanted to mix vocabularies," says Rademacher, "to combine traditional elements in nontraditional ways and take full advantage of the site." A gambrel intersects with a gable. The inverted entrance vestibule has glass on three sides and an elliptical transom above the door. Facing the water along the south and

The living room. Cricket table, foreground, and glove maker's display form, left, Yew Tree House. Candlesticks from Niall Smith. Carlos de la Puente alabaster lamps. Marble balls on stands, Sentimento. Sallea Antiques cribbage board and hurricane lamp. Clarence House chair check.

BELOW: "The warm color of the honey pine in the dining room/library creates a contrast with the painted woodwork throughout the house," notes Cullman. The chair fabric is from Brunschwig & Fils. Sallea candlesticks. French bottles from Amy Perlin Antiques.



east sides of the 7,500-square-foot house are 11 pairs of French doors with transoms, wraparound columned porches, an outdoor dining terrace, a screen porch and a pool. The graceful one-story living room both looks east and west. A large-scale, multipaned casement window frames views of summer sunsets.

The most dramatic feature of the house, a circular turret at the southeast corner, contains a sitting room on the first floor and a study off the master bedroom upstairs. Since the family spends most of its time in the sitting room/kitchen area (the couple have two grown sons who like to cook), Rademacher devised a geometry of multi-

RIGHT: The sitting room. Lighthouse marble game and hurricane lamp, Amy Perlin. Hermès suede sofa welt. Edelman leather on stools. Pl[illegible] pillow fabric and rug, Elizabeth Eakins. Cowtan & Tout red pi[illegible] fabric. Floral pillow fabric from Bennison; Schumacher cord trim.





Above: The master bedroom. Miniature artist's mannequins from Yale R. Burge. Christopher Norman chair chenille. Floral pillow fabric, Bennison; Kravet trim. Quilted bedcovering fabric from Manuel Canovas. Brunschwig & Fils bedskirt fabric. Elizabeth Eakins rug.



directional views and dropped the sitting room 12 inches below the adjoining kitchen, with two wide semicircular steps completing its circumference. Varying levels subtly delineate spaces and sequences throughout the house. "If we had designed the structure," says the wife, "it would have been a long, straight line facing the ocean. Claus created multiple views and perspectives for constant surprise; what you see changes with the light, the seasons, the landscape."

Another member of the design team, New York–based landscape architect Edmund Hollander, surveyed the site from a cherry picker to get a feel for the character and "genius of the place." He came up with an idea that seemed almost too wacky to mention: to visually echo the rolling surf with hillocks, or "waves," of gardens surrounding a sunken tennis court. When, to his delight, the owners liked the concept, Hollander contoured the ground for cresting wave caps of bloom: viburnum and Snowmound spireas in spring, shrub roses and white hydrangeas in summer, panicle

continued on page 188



Opposite Below: A cedar picket fence sets off the pool area. Landscape architect Edmund Hollander laid out the grounds. This Page: "The terraces and covered porches extend the interiors to the outside," says Rodemacher. French doors and transoms punctuate the façade.



Connoisseur's Collection

A PASSION FOR THE DECORATIVE ARTS INSPIRES JEAN LUPU'S PARIS RESIDENCE

Text by Holly Brubach/Photography by Marina Faust

In the evening, when his fellow *antiquaires* on the rue du Faubourg St.-Honoré turn off the lights, lock their doors and go home, Jean Lupu retires to his showroom, a *hôtel particulier* situated at the far end of the courtyard behind his shop. He lives among the Louis XV armchairs, the Sèvres vases, the ormolu mantel clocks, the *bureaux plats*, their tops inlaid with marquetry. Anyone who as a child ever dreamed of hiding in a department store until closing time, then picnicking in Fine China and testing all the furniture, will find in Lupu's circumstances the ultimate, fairy-tale fulfillment of that fantasy. Only the family photos on a table in a corner of the dining room betray the fact that this exquisite display also doubles as a residence.

Lupu's storefront is on the most prestigious side of what is arguably the most prestigious street in Paris, halfway between the Cercle de l'Union Interalliée, an exclusive private club in magnificent 18th-century premises, and the Elysée, the palatial residence of the president of the republic. During the 20th century the Faubourg was colonized by furniture dealers, many of whom became famous worldwide as sources of museum-quality French antiques. Of the roughly 20 dealers remaining, Lupu is among those of longest standing. "I would prefer to be the most recent," he says rueful-



OPPOSITE: The entrance hall of Paris antiques dealer Jean Lupu's *hôtel particulier*, which doubles as his showroom. The overdoor was painted by Pierre-Edmond-Alexandre Hédouin, the 19th-century artist who created many of the decorative paintings at the Palais Royal.

ABOVE: In the painting room, a late-17th-century *bureau Mazarin* is inlaid with floral marquetry on ebony. The bronze horse, from northern Italy, is 16th century. The white-marble bust, by Girardon, depicts the Duc de Montausier, the tutor of Louis XIV's son Louis, the dauphin.





ly, acknowledging that the price of seniority is youth.

Born in Paris, Lupu is the son of two *antiquaires*. He is, he says proudly, an *antiquaire de famille*—the business runs in the family. After graduating from the Ecole Boulle, the French academy for the decorative arts, where he learned to understand furniture "from the inside," he struck out on his own, establishing a stand at the Marché Vernaison, in the flea market at Clignancourt, and specializing in the 18th century. Today, impeccably dressed, congenial and modest, with an educated eye and unimpeachable taste, Lupu seems the very model of a gentleman of the Enlightenment.

The 18th century is, he affirms, "the zenith of the decorative arts in France. Louis XIV, Régence, Louis XV, Louis XVI—no other country can claim the beauty and the quality that France produced consistently at that time." And the circumstances, he contends, prefigured the recently inaugurated European Union by some 200 years: "Many of the artisans working in France then were foreigners. And the clients were all the crowned heads of Europe, including Catherine the Great, the Prince Regent, the princes of Germany, as well as an international group of collectors who were true connoisseurs."

The setting for Lupu's extraordinary collection is a private house completed in 1824. The décor, including the allegorical paintings on the walls and ceilings, was by Pierre-Edmond-Alexandre

A Louis XV *bureau plat*, veneered with kingwood and attributed to Joseph Baumhauer, centers the green room. On the desk is a 17th-century Louis XIV red-tortoiseshell Boulle marquetry chest. A circa 1745 desk chair, at right, has opening armrests and its original back leather.



OPPOSITE: At the entrance to the living room stands a Louis XV *bureau en pente*, covered in red and black Chinese lacquer and *vernis Martin*, attributed to Bernard van Risenburgh. A pair of giltwood Louis XIV armchairs flank a 17th-century Italian ebony-and-*pietre-dure* cabinet.

to the Louvre: "The moment they left, this salon lost 50 percent of its charm."

He calls his career "a quest for the truth" in antiques. "The artist who produces an object gives life to all these inanimate materials," he explains. "What interests me is that he puts a message in his work, and through it we manage to understand his era, his thoughts. A commode speaks to us." At night, when his colleagues have deserted their wares for the comforts of their homes, Lupu listens. □

ABOVE: A set of Empire crystal glasses from the collection of General Mouton joins Louis XVI Sèvres porcelain in the dining room. The tapestry *The Gathering of Manna* was woven in the Gobelin factory in the late 17th century. A Régence mirror hangs at right.

Hédouin, a painter and engraver much in demand at the time, who also did some of the decorative paintings in the Palais Royal and the Théâtre Français. By the time Lupu moved into the storefront, in 1967, the house was occupied by a couturier specializing in lingerie, and the walls had been painted black. In 1985 the couturier vacated the premises. Lupu seized the opportunity and hired Jacques Garcia, the renowned French decorator, to assist him in restoring the house to its former splendor.

Now sunlight streams into the main salon, repainted its original shade of celadon green, through enormous double windows that give onto the garden. The goddesses, accompanied by cherubs playing trumpets, once again preside over the walls and ceiling of the dining room. The boiserie, with its urns of fruit and garlands of flowers, has been regilded. The parquetry has been completely refurbished.

It is in these rooms, furnished with important examples of the French decorative arts, that Lupu entertains clients, including curators from the Louvre and the J. Paul Getty Museum and collectors from all over the world. Together, the items he has assembled create an atmosphere that is harmonious and lively, historically faithful but by no means a period piece. With the exception of the rock-crystal chandeliers and the Aubusson carpets, everything is for sale—though some things are perhaps more for sale than others. Being in the unusual position of living with his merchandise, Lupu understandably gets attached to certain items. He deeply regrets selling a pair of statues



ABOVE: A drawing room's French doors open to the garden, which has a statue of Marie-Adélaïde of Savoy, the mother of Louis XV, as the goddess Diana. A *lit de repos*, stamped by Nicolas Heurtaut, joins a bergère stamped by Sené. Both are Louis XVI.



The Art of the Retreat

WILLIAM HODGINS CONJURES CALM AND QUIET ON THE POTOMAC

Interior Design by William Hodgins, ASID/Text by Susan Sheehan/Photography by Gordon Beall





When William Webster, an architect, built a summer cottage for himself on the banks of the Potomac River in 1916, he traveled there from his home in Washington. Almost a century later, while numerous residents of the capital are escaping on weekends to houses and condos in Rehoboth Beach, suffering the traffic tangled up on the Bay Bridge, the family that currently spends weekends in Webster's cottage is happy with a much shorter commute—a ten-minute drive from their town residence.

"I love the proximity, and when I drive down the bumpy dirt road that leads to the house, I feel as if I could be in New England," the owner says. "Blue herons live on the dock, and the day I bought the cottage, a bald eagle flew over my head. It was thrilling. The cottage also makes me feel connected to the past. It's on a piece of land that was originally part of George Washington's farm."

At the time she bought the cottage, there were gilt columns in the corners of the living room, faux-finished walls and pile carpeting on the floors. She telephoned William Hodgins, the Boston interior designer who had decorated previous houses and apartments for her ("Life moves you around sometimes," she remarks) and asked him to restore her waterfront home to what she imagined it had looked like a century ago, while also adding some elegant 21st-century touches.

The gold columns vanished. Walls that had cut up the downstairs rooms were removed; now the living room, dining room and breakfast area open into each other and offer more glimpses of the sailboats, canoes, kayaks, motorboats and barges that go up, down and across the river. The existing windows and doors were replaced by almost floor-to-ceiling French windows and doors that let in far more light; and the first-floor ceilings were raised 14 inches. Classic cornices and moldings were added. In the sitting and breakfast area off the living room, a small gas-burning fireplace with glass doors was replaced by a wood-burning fireplace and a stone mantel Hodgins designed. He created fanciful

ABOVE LEFT: William Hodgins designed the interiors of a 1916 house on the shores of the Potomac. LEFT: Hodgins chose a "simple but strong" approach for the entrance hall. The circa 1860 table, from Sentimento, is French. Sanderson wallcovering. Sotheby's porcelain lamp.

OPPOSITE: The sitting and breakfast area is off the living room. The 19th-century pen-and-ink drawing of a classical building is by an unknown artist. The rosewood-and-bronze center table and the globe are from Sotheby's. Scalamandré trim on chairs.







"The house is special because the client and I have been friends for 15 years. We can laugh, we can scream, we can enjoy the entire process together," says Hodgins (below).



corbels and a shelf for the dining room to serve as a sideboard. "It's rarely used as a sideboard," the owner says. "I've put a French barometer that has traveled with me on it. I like its flaky blue paint, which has been softened by time."

Another piece the client has had since she studied landscape architecture at Harvard is a 19th-century English orangery chair. "I got it in Boston, and it was special to me because it had been in a greenhouse," she says. "It was a washed pale wood when I bought it. I eventually put a cushion on it, and that ruined the lines of the chair, so it went into storage. It came back here without the cushion and was painted white. I'm pleased with it. The finials in the dining room are from a fence in Maine. I chose them for their shape and also because of the unevenness of the paint. It's nice to get older. The things I'm sur-

LEFT: In the living room, a bronze tree lamp rests on a white table, both from Holly Hunt. The 19th-century walnut swivel chair is from Sentimento. Edelman leather is on the tufted sofa. Bronze lamp by Côté France. Brunschwig & Fils sheer drapery linen. Stark carpet.





"The client loves pale colors more than anyone I've ever worked for. She usually prefers pale floors, too, but I thought dark floors would make the pale colors pop."

rounded by recall other days."

"This client loves pale colors more than anyone I've ever worked for," Hodgins says. "She usually prefers pale floors, too, but in the cottage I thought we needed dark shiny floors so that the pale fabrics would pop out from them. The dark floors hold the very pale shades down." The wallcovering in the entrance hall is cream with pale blue polka dots. A few of the living room sofas and chairs are upholstered in a pale gray-on-white garden print; the dining chairs are slipcovered in seafoam green. The living room, dining room and breakfast area walls are painted white, and sheer white linen curtains give the downstairs an airy look. The fresh flowers in all the rooms are white as well.

The owner believes that the paintings she has selected for her river's-edge cottage will also pop out from the pale walls. William Nedham's *The Prized Shire Horses of a Gentleman Farmer and His Family* is a painting she admires and hung in the dining room. "It's a recording of a real family and shows an interesting breed of horse," she says.

She chose Henry Rankin Poore's *Stag Hounds by Moonlight* for the living room be-



LEFT: *Niagara Falls*, 1858, by Robert Walter Weir is in the dining room. Manuel Canovas slipcover fabric; Old World Weavers trim. ABOVE: *The Prized Shire Horses of a Gentleman Farmer and His Family* by William Nedham hangs over a sofa covered in a Bennison fabric.



cause "I like the snow in it and the sky and the absolute peace of it. It's rare to find a landscape with a winter-night sky. You can tell there's a full moon somewhere, although you can't see it, and it's very provocative for me."

Her love of animals extends to an affinity for pieces of furniture with "paws, but no claws," like the lion's-paw feet on a pair of Italian tea-height end tables in the living room and the lion's-paw feet on the dining table.

On the cottage's second floor are a media room and three bedrooms. The master bedroom faces east and is "a glorious place from which to see the sun rise." The colors upstairs are as subdued as they are below. The master bedroom has a celadon-and-cream-striped cotton wallcovering, and Hodgins describes the curtains as "filmy and dreamlike." The owner's 18th-century iron, tole and bronze English bed has no hangings, to emphasize its architectural character. Next to a chaise longue in her bedroom, where she reads or watches the river, is a small industrial-style table with a stone top. "I like its hard edge," she says. "It's minimal and it's architectural, and it reminds me of gardening. And I love the wheels the legs sit on. If furniture doesn't have paws, wheels are good."

Perhaps because the owner works long hours running a large corporation, she places special value on the time she spends at her country retreat. "My hours there are filled with playing croquet and tag and catching fireflies," she says. "It is quiet. It is quiet. It is quiet." □

ABOVE: "The client wanted a large, light-filled bedroom, as she spends much time there, reading and drawing," says Hodgins. The bed is late-18th-century English. Bennison wallcovering. BELOW: "We toned down the pool because we didn't want it to take over the scene. We wanted the river to make the impression," explains the designer.



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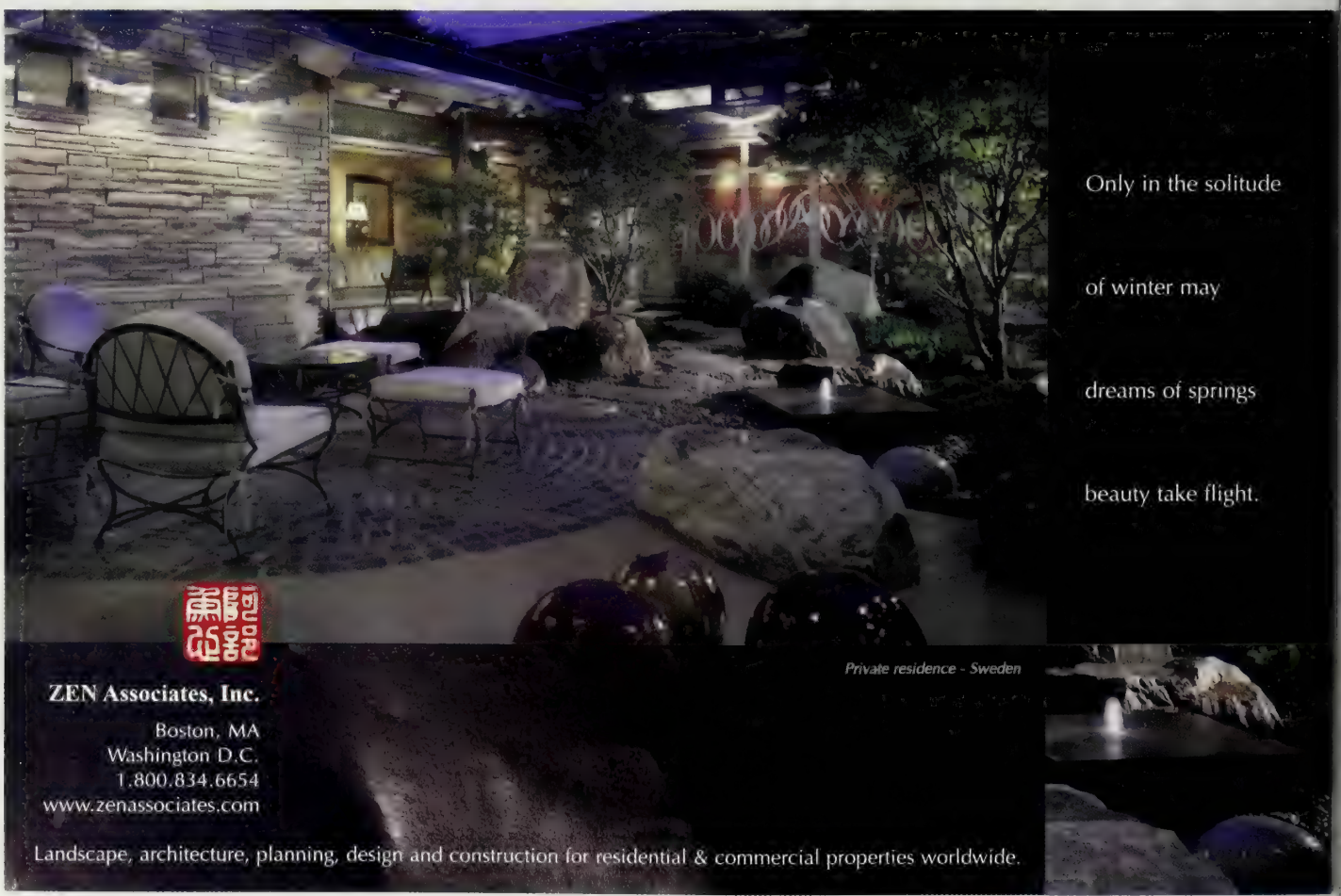
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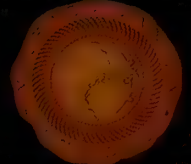


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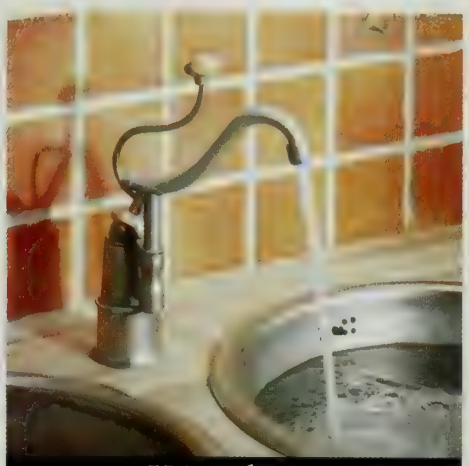
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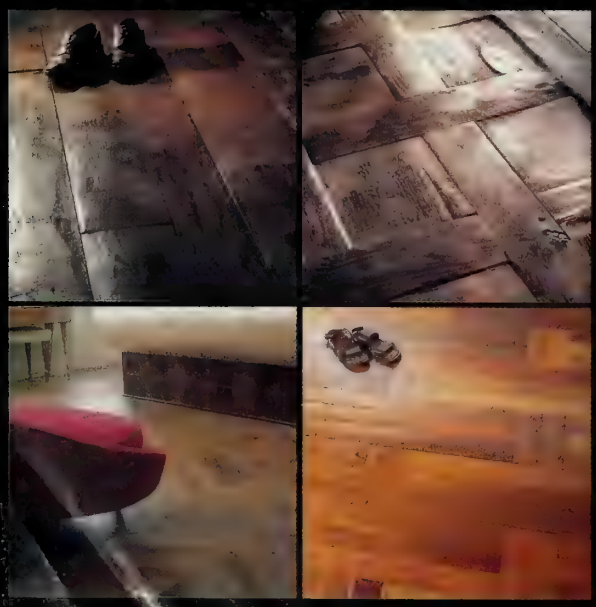
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A TALE OF TWO HOUSES

continued from page 115

but a monastic life would suit him just as well, so long as he had his music." If she has any minimalist inclinations, they aren't apparent: "I always say that I like cluster, not clutter. There are many routes to serenity, and providing intense delight—a feast for the eyes—is one of them. In fact, it interests me how many of my clients, young working people furnishing a first home, express a mistrust of austere modernity. They feel, as I do, that bare white lofts often quickly become shabby and outdated, while a more sensuous décor ages with grace."

The designer, of course, was fortunate, if not unique, in having the means to orchestrate an ensemble of antiques, objets d'art, textiles and pictures that any queen might envy, and indeed, many are masterpieces from imperial, ducal and royal collections. "I read art history voraciously and follow the auction catalogues," she explains. "The curators at the Getty Museum gave us expert advice, and my husband is very knowledgeable from his lifetime as a board member and acquisitor. I was also guided by a certain Noah's ark impulse: Whenever I can, I track down and reunite pairs of objects that have been separated."

Ann Getty's favorite pieces include the panels of an 18th-century German chinoiserie screen in her dining room that belonged to the Elector of Saxony and found their circuitous way to Kenny Rogers's house in Beverly Hills; a pair of Georgian giltwood armchairs designed by John Vardy for Spencer House in London; and two rare George II japanned chairs with elaborate fretwork. The latter are among the heirlooms the designer has selected to reproduce for a new signature home furnishings line, Ann Getty House. Her company will market two collections, the equivalent of couture and ready-to-wear. "One," she says, "features a group of faithfully detailed limited editions, mostly English and Italian, including a games table with booted legs, and a lady's dressing table. The other is of high quality but affordable for people on a budget. I enjoy the challenge of designing for a clientele with more taste than means. Joy, imagination and a feeling for beauty make the difference between living richly without a fortune or poorly with a great one." □

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Listings continue on page 189.

SCARLET FEVER

continued from page 151

floors still have a slight list—few of the angles in the house are perfectly regular—and as in an Old World salon, the furniture is pushed against the opulent silk-damask-covered walls of the main rooms. "We can rearrange the chairs and divans as we need to," she says, "but with this configuration, there's an unbroken expanse of space for play and entertaining."

While sleeping quarters weren't an afterthought, they were approached like the cozy "private cabinets" of a drafty old mansion. The master bedroom has been tucked into what Victoria Imperioli describes as a "jewel box" alcove off the living room, and the children (Isabella and Vadim now have a baby brother, David) retire to their own yachtlike loft beds off the music room on the top floor. The boys have been treated to a painted ceiling. "The baby is always pointing at something overhead," says Victoria Imperioli. "He seems fascinated by all the decorative detail." Her father, Ryczard Chlebowski, is the master artisan responsible for much of it: He did the custom paneling and moldings throughout the house and is collaborating with his daughter and Sonya Chang on the renovation of a theater in Chelsea where the Imperiolis are considering establishing an ensemble company.

> The house has the aura of a very small and plush family palazzo, perhaps in some ancient Sicilian hill town.

In the meantime, Michael Imperioli has adapted Mario Puzo's novel *Omerta* as a feature. "I find writing a lot harder and a lot riskier than acting," he admits. "As an actor, you always have a road map—your script. As a writer, I'm never sure of my direction. But Victoria has made my study a secure place to think." His wife acknowledges his gratitude with a flash of her dark eyes: "When a house fulfills not only the needs but the fantasies of the people who inhabit it, they want to stay home." □

A COMFORTABLE FIT

continued from page 172

hydrangeas with white rose of Sharons in early fall.

Skill in landscape design has to do with transitions—"tying one space to another structurally, visually, emotionally," says Hollander. He created a gently curving natural pisolite drive that starts in the remnants of agricultural fields, meanders through an apple orchard with views of meadow grass and gardens, then on through a grove of honey locusts for shifting glimpses of the house. And he designed a series of outdoor rooms that communicate with one another, the buildings and the site. A brick-paved kitchen garden steps down from the trellis outlining Rademacher's elegantly simple courtyard to a fieldstone terrace with creeping thyme between the stones. The terrace's curved fieldstone wall, planted with catmint and David Austin roses, breaks for a set of broad stairs, then continues alongside the rectangular, bluestone-terraced pool. Both the curve in the wall and an eyebrow of hydrangeas set in the lawn 100 feet away reiterate the shape of the tower.

For the interior design, the owners brought in Elissa Cullman and Allison Babcock, of the firm Cullman & Kravis, after seeing one of their projects in a magazine. The designers, who have a special affinity for Americana, went with the wife to shops, auctions and folk art and antiques shows. "We didn't want anything that just worked," says Cullman. "They had to love every piece." The entrance and central halls set a tone that complements the architecture (again, mixing vocabularies) and a palette (soft beiges, greens, barn red and ocher) that suits all seasons. Their prominent features include a hand-hooked and custom-colored rug, a pair of unusual 19th-century American faux-bamboo washstands, an 18th-century French trumeau, an English barley-twist console table, an American folk art figure riding a bicycle and Swedish side chairs.

"This is an easy-living, family house," says Babcock, the senior project manager—"human-scaled and not pretentious." The most formal space is the high-ceilinged living room, which readily accommodates such strong sculptural pieces as a Federal pine mantel and a pair of architectural louvers from a barn in New York State. Its buttery beige cross-strié wall glaze looks like linen, and soft, indirect lighting makes the room glow.

Upstairs, the sun-drenched master bedroom and study overlook Sag Pond and the ocean. "We have total privacy here," says the husband, "with all of nature outside." The wife chose a palette of pale blue and natural beige. In the bedroom, with its vaulted ceiling and blue-green rag-glazed walls, the "pop" comes from the gridded carpet. In the circular study, Rademacher's series of radiating beams provides an accent: Even the window glass is curved ("That drove the builders crazy," says the husband, "but they did it beautifully").

As the project neared completion, Cullman and Babcock asked the owners to stay away for a week while they installed furniture, hung art and positioned rugs, objects and lamps. Late on a Friday morning in early July, the couple arrived for the "opening." Rademacher, Cullman, Babcock and builders Jim and Richard Reeve were there, with flowers on the tables, champagne and lunch in the refrigerator, candy in the jars. ("They even had the jelly beans in place!" recalls the husband.) "It was perfect," says the wife—"an incredible transformation from one weekend to the next." When she saw the master bedroom, she cried.

> "If we had designed the structure," says the wife, "it would have been a long, straight line facing the ocean. Claus created multiple views and perspectives for constant surprise."

"From now on, that's our goal," says Babcock with a grin. "To make the clients cry." □

continued from page 158

toucans by the Victorian artist and illustrations-publisher John Gould. For the only non-paired toucan in the lot, Levin, operating on the precarious principle that two can do better than one, found a silk toucan figure in Aspen and flew with it back to Key West, where she lost no time in placing the two avian objects within courting distance of each other.

Early on in her Florida life, Levin's exigent eye was drawn to the work of Mario Sanchez, a 94-year-old self-taught Cuban American artist celebrated for his narrative Key West street scenes carved in bas-relief on pine or cedar boards and then painted in primary—one might almost say pagan—colors. "Mario has been collected by The Museum of Modern Art and the Whitney Museum of American Art and by Cary Grant and Spencer Tracy—he's definitely the best in Key West," says his dealer and devotee, Nance Frank, adding, "He's always being called Grandpa Moses, but to me he's more like the Charlie Chaplin of folk art because of the intrinsic humor in his pieces." Levin has amassed 17 Sanchez kites and intaglios, including the iconic *Key West Hall of Fame*, in which street vendors of every ilk and stripe ply their wares (running the gamut from crawfish to jelly cake); it hangs in her entrance hall, next to the brown-paper-grocery-bag sketch that anteceded it.

Although the Levins will continue to be based in New York (see *Architectural Digest*, May 2002) and will still summer in Vermont (see *Architectural Digest*, May 1999), now that they have turned the old Cash house into a showplace, with wonders and graces aplenty behind their flora-shrouded veranda, they intend to spend a couple of weeks at a time in Key West, starting at the end of the hurricane season and going straight through April.

To hear Barbara Riley Levin talk, they've developed an easy rapport with the resort: "We like the idea of being able to walk everywhere, and there isn't a restaurant we've eaten at that hasn't been delicious—we especially love an open-air seafood place called B.O.'s that has lots of local color."

Who knows, they may go native yet. □

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